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ABSTRACT

A variety of experiences are provided to encourage active learning and involvement on the part of U.S. students studying Japanese culture. The aim is to enable the mathematics, English, art, physical education, and science teacher as well as the social studies instructor to incorporate the study of Japan into their curricula. In each of these subjects, students can learn a great deal about Japan while keeping up with the "basics." For example, a teacher doing a unit on folktales could use a section on Japanese folktales without having the students complete a whole unit on Japan. Units of study are: "Japanese Pronunciation Guide"; "Introduction to Japanese Writing"; "Geography"; "Trade"; "Artifacts"; "Soroban Work Cards--How to Use an Abacus"; "Cooking"; "Folktales"; "Arts"; "Games and Exercises"; and "Clothing." (BZ)

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UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
CENTER FOR ASIAN STUDIES
OUTREACH OFFICE

TANOSHII GAKUSHŪ--LEARNING WITH ENJOYMENT

ACTIVITIES ABOUT JAPAN FOR ELEMENTARY STUDENTS

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ILLUSTRATIONS BY LOUISE KRAUSS

CENTER FOR ASIAN STUDIES
1208 W. CALIFORNIA
URBANA, IL 61801

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SECOND EDITION, 1980

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Financial support for the first edition was provided by the Center for Asian Studies at the University of Illinois and by the U.S. Office of Education under an NDEA Title VI grant.

INTRODUCTION

Introduction

Children throughout the world enjoy similar activities. Tanoshii Gakushū was written to enable children and teachers to learn about Japanese culture through participation in games, foods, art and stories. The Japanese words Tanoshii Gakushū express the enjoyment we hope you and your students will find in learning about Japan.

The activities included in this book are to supplement, enrich and enliven - not supplant a textbook. We recommend the following texts for elementary students: Man in Asia Japan, Forrest R. Pitts, Fideler Company, 1974 and People in States, "The People of Osaka Prefecture", Patsy Tanabe and David Plath; Addison-Wesley Publishing Company, 1972.

We recognize and respect the many teaching and learning styles that exist and hope that the following materials will prove flexible enough to be used in several different ways and situations, in both self-contained and departmentalized classroom organizations. Our aim is to enable the math, English, art, physical education, and science teacher as well as the social studies instructor to incorporate the study of Japan into their curricula. In each of these subjects, the children can learn a great deal about Japan while keeping up with the "basics." For example, a teacher doing a unit on folktales could use the section on Japanese folktales without having the students complete a whole unit on Japan.

A variety of experiences are provided to encourage active learning and involvement on the part of the students. The "S" sheets are written at the 4th grade level but can be adapted to all elementary levels. The directions are designed to be followed by the children independently or with a partner. The teacher's role is as guide and facilitator. The goal is for the students to accept the responsibility for their learning and discovering about Japan themselves. Thus, the transparencies are meant to be handled by the students as are the soroban work cards and other student sheets. The teacher is welcome to thermofax and ditto any and all "S" sheets to accomplish this.

The first edition has met with such a positive response that we decided to issue a second edition. It updates many references, incorporates the improvements suggested by many helpful readers as well as some second and third thoughts that occurred to us. The most substantial changes were made in the economics section.

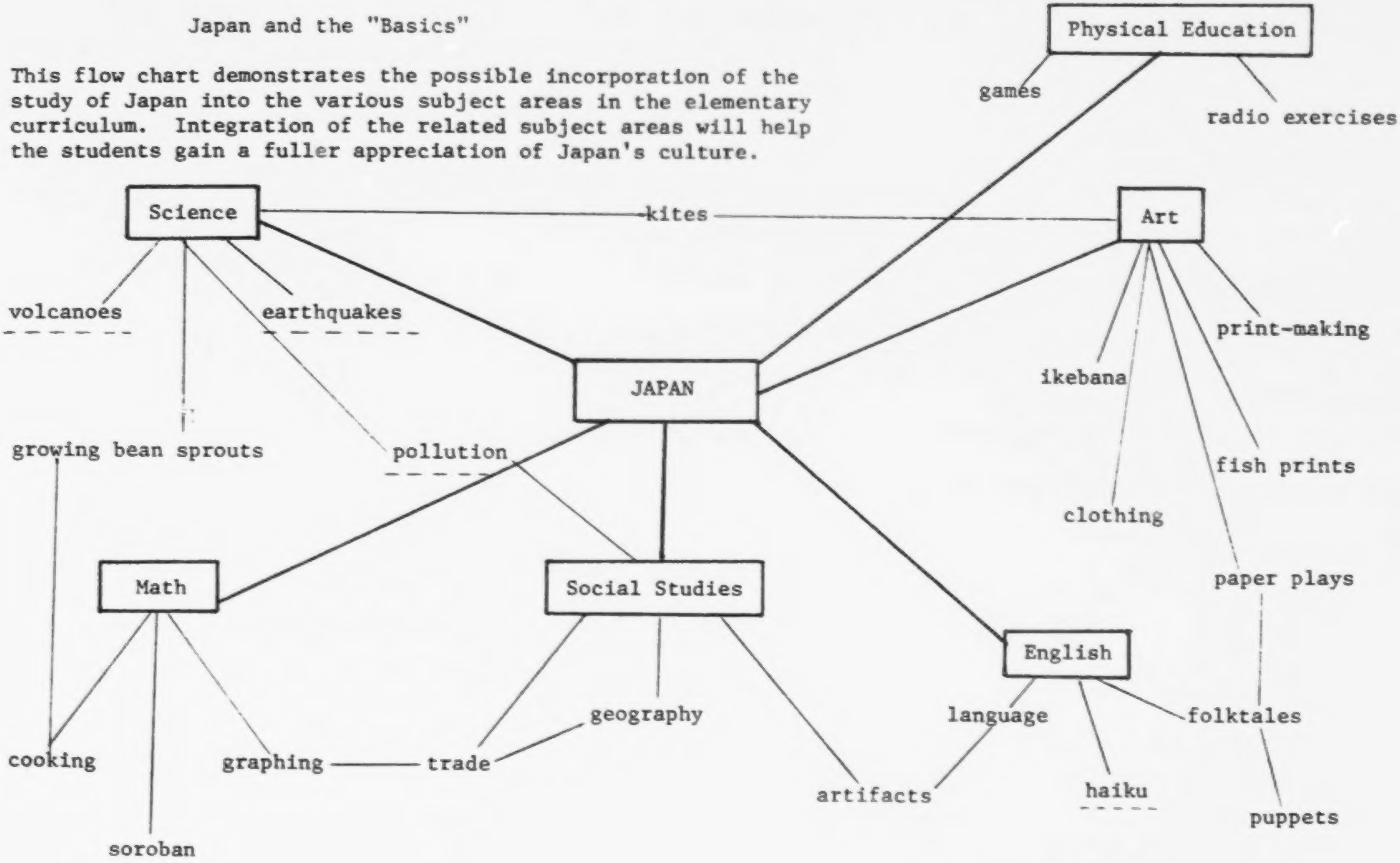
We again invite your comments, suggestions, and criticisms and would appreciate your completion of the evaluation form on page 151. Thank you for your time and willingness to try our materials.

Michele Shoresman

Waunita Kinoshita

Japan and the "Basics"

This flow chart demonstrates the possible incorporation of the study of Japan into the various subject areas in the elementary curriculum. Integration of the related subject areas will help the students gain a fuller appreciation of Japan's culture.


Physical Education
games
radio exercises
Science
kites
Art
volcanoes
earthquakes
print-making
ikebana
JAPAN
growing bean sprouts
pollution
fish prints
clothing
paper plays
Math
Social Studies
English
geography
language
folktales
cooking
graphing
trade
artifacts
haiku
puppets
soroban

- - - - - indicates areas not developed in this book

JAPANESE PRONUNCIATION GUIDE

JAPANESE PRONUNCIATION GUIDE

Objectives:

1. To help students understand some basic rules of Japanese pronunciation.
2. To provide the students with practice pronouncing some common Japanese words.

Evaluation:

The students will be able to use the pronunciation guide to correctly pronounce romanized Japanese words.

Introduction:

As the children study about Japan they will be introduced to words and phrases in Japanese that they will want to pronounce correctly. We have included this brief unit to introduce very common words and phrases in Japanese. If there is a native speaker of Japanese in your community you might want to invite this person to participate in your study and to teach the students some Japanese language.

Other language units are recommended in Appendix I.

References:

Japanese For Today, Gakken Co., Ltd. Tokyo, Japan. 1973.

Japanese Pronunciation Guide

As you become acquainted with Japanese words and phrases in your study of Japan you will want to know the proper pronunciation. It is fun to learn words, phrases and sentences in another language, then try them with Japanese who may be living in your community, or try them with your classmates.

In Japanese there are five vowel sounds. They are pronounced as follows:

A	as in father
I	as in pizza
U	as in true
E	as in pet
O	as in port

These vowels always have the same sound regardless of what consonant they are used with. When you see the letter we have used to show the sound, do not think of the way you would pronounce it in English, try to think only of the Japanese sound.

The consonants in Japanese are: K, G, P. B, T, D, C, Z, S, R, H, M, N, and "N" sound. There are two other sounds called semi-vowels: Y and W.

The Japanese would write all of these sounds in Japanese characters, which will be shown in the next unit of this book. Here we have shown the sounds in Roman letters. This chart will help you to practice sounds; begin with the column on the right and read down.

I.	H	WA	RA	YA	MA	HA	NA	TA	SA	KA	A
			RI		MI	HI	NI	CHI	SHI	KI	I
			RU	YU	MU	HU	NU	TSU	SU	KU	U
			RE		ME	HE	NE	TE	SE	KE	E
		O	RO	YO	MO	HO	NO	TO	SO	KO	O

JAPANESE PRONUNCIATION GUIDE (CONT.)

II.

MYA	HYA	NYA	CHA	SHA	KYA	PA	BA	DA	ZA	GA
MYU	HYU	NYU	CHU	SHU	KYU	PI	BI	JI	JI	GI
MYO	HYO	NYO	CHO	SHO	KYO	PU	BU	ZU	ZU	GU
PYA	BYA		JA	GYA	RYA	PE	BE	DE	ZE	GE
PYU	BYU		JU	GYU	RYU	PO	BO	DO	ZO	GO
PYO	BYO		JO	GYO	RYO					

In chart I, top row, last column on the left, you will see the "n" sound. This sound is used at the end of a syllable or word, such as in hon, which means book. This consonant is regarded as one syllable and is the only consonant ending for Japanese words.

Vocabulary:

Here are some Japanese words, phrases, and sentences to practice pronouncing and learn.

Numbers

ichi	one
ni	two
san	three
shi (yon)	four
go	five
roku	six
shichi	seven
hachi	eight
ku (kyu)	nine
juu	ten
juuichi	eleven
juuni	twelve
juusan	thirteen
juushi	fourteen
juugo	fifteen
juuroku	sixteen
juushichi	seventeen
juuhachi	eighteen
juuku	nineteen
nijuu	twenty
nuujuichi	twenty one
sanjuu	thirty
yonjuu	forty
gojuu	fifty
hyaku	one hundred

Days of the Week

Nichi-yoobi	Sunday
Getsu-yoobi	Monday
Ka-yoobi	Tuesday
Sui-yoobi	Wednesday
Moku-yoobi	Thursday
Kin-yoobi	Friday
Do-yoobi	Saturday

Months of the Year

Ichi-gatsu	January
Ni-gatsu	February
San-gatsu	March
Shi-gatsu	April
Go-gatsu	May
Roku-gatsu	June
Shichi-gatsu	July
Hachi-gatsu	August
Ku-gatsu	September
Juu-gatsu	October
Juuichi-gatsu	November
Juuni-gatsu	December

PRACTICE SENTENCES

1. KYOO WA NICHI-YOOBI DESU.
   TODAY IS SUNDAY.

2. KYOO WA GO-GATSU JUUICHI NICHI DESU.
   TODAY IS MAY 11TH. (NICHI MEANS DAY, SO THIS SAYS THAT IT IS THE 11TH DAY OF MAY.)

GREETINGS AND COMMONLY USED PHRASES

OHAYOO GOZAIMASU	GOOD MORNING
KONNICHI WA	GOOD AFTERNOON OR GOOD DAY
KONBAN WA	GOOD EVENING
OYASUMINASAI	GOOD NIGHT (THIS IS SAID WHEN SOMEONE IS GOING TO BED OR WHEN YOU ARE SAYING GOOD-BYE TO SOMEONE AT NIGHT)
SAYOONARA	GOOD-BYE
IKAGA DESU KA?	HOW ARE YOU?
DOOMO, GENKI DESU.	THANK YOU, I'M FINE.
OGENKI DESU KA?	ARE YOU WELL?
HAI, GENKI DESU.	YES, I'M FINE.
DOOMO ARIGATOO GOZAIMASU.	THANK YOU.
DOO ITASHIMASHITE.	YOU ARE WELCOME.

COLORS

AKAI	RED
SHIROI	WHITE
KUROI	BLACK
KIIROI	YELLOW
AOI	BLUE

PRACTICE SENTENCES USING COLORS

KORE WA AKAI HON DESU.	THIS IS A RED BOOK.
KORE WA SHIROI HANA DESU.	THIS IS A WHITE FLOWER.
KORE WA KUROI KUTSU DESU.	THIS IS A BLACK SHOE.
KORE WA KIIROI YUKATA DESU.	THIS IS A YELLOW YUKATA.
KORE WA AOI KAMI DESU.	THIS IS A BLUE PAPER.

S

SCHOOL WORDS

GAKKOO	SCHOOL
SENSEI	TEACHER
SEITOO	STUDENT
TSUKUE	DESK
ISU	CHAIR
KAMI	PAPER
ENPITSU	PENCIL
HON	BOOK
BENKYOO	STUDY
GAKUSHUU	LEARNING, STUDY
SHOOGAKKOO	PRIMARY SCHOOL
CHUUGAKKOO	JUNIOR HIGH SCHOOL
KOOTOOGAKKOO	HIGH SCHOOL (SENIOR)
DAIGAKU	UNIVERSITY

PRACTICE SENTENCES

WATAKUSHI WA SHOOGAKKOO NO SEITOO DESU.	I AM AN ELEMENTARY SCHOOL STUDENT.
KORE WA HON DESU.	THIS IS A BOOK.

Family Relations

Chichi	Used when you are talking about your own father.
Otoosan	Used when you are speaking to your own father or about someone else's father.
Haha	Used when you are talking about your own mother.
Okaasan	Used when speaking to your own mother or about someone else's mother.

Other words

Watakushi	I
anata	you
kodomo	child
otona	adult
namae	name
nan	what
otoko no ko	boy
onna no ko	girl
akachan	baby
san	the suffix used after a person's name
o	a polite prefix used with some words

Practice Sentences

1. Watakushi no namae wa Tanaka desu.
   My name is Tanaka.
2. Anata no onamae wa nan desu ka?
   What is your name?
3. Anata wa Yamadasan desu ka?
   Are you Mr. (or Miss, or Mrs.) Yamada?
   ("ka" indicates question)
4. Watakushi wa otoko no ko desu.
   I am a boy.
5. Anata wa onna no ko desu.
   You are a girl.

INTRODUCTION TO JAPANESE WRITING

An Introduction to Japanese Writing

INTRODUCTION:

Japanese writing is entirely different from the writing of English and other European languages with which students may be acquainted. This unit was developed to introduce students to this unique writing system and to provide an opportunity for them to practice writing in Japanese.

In presenting this unit the teacher should thoroughly study the pronunciation guide given in the previous unit and complete that unit with the students before beginning this one, since the Japanese writing is based on sound, that is, the character is a phonetic symbol for a specific sound.

Emphasis should be placed on the stroke order in writing the characters as well as duplicating the basic shape and proportion.

OBJECTIVES:

1. To introduce elementary students to the three forms of Japanese writing.
2. To introduce students to writing in which some of the characters are derived from the form or shape of the object which the character names.
3. To permit students to practice a non-alphabetical system of writing.

VOCABULARY:

Hiragana	- symbols developed from the Chinese characters, which were borrowed by Japanese, for sound, and written in smooth flowing lines.
Katakana	- symbols developed from Chinese characters, which were borrowed by by the Japanese for sound, and usually written in sharp lines and angles. Katakana is usually used for foreign words.
Kanji	- includes Chinese characters borrowed by the Japanese and some characters created by the Japanese. Each character or combination of characters has meaning.
Romaji	- a system using the alphabet to indicate Japanese pronunciation.

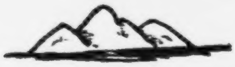
REFERENCES:

Japanese for Today. Gakken Co., Ltd. Tokyo, Japan. 1973.

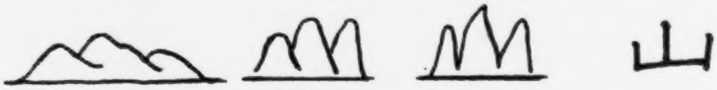
AN INTRODUCTION TO JAPANESE WRITING

ABOUT 4,000 YEARS AGO, WHEN THE CHINESE WANTED TO SHOW MEANINGS OR NAMES OF OBJECTS THEY DREW PICTURES WHICH EVENTUALLY BECAME CHINESE CHARACTERS. BETWEEN THE FIFTH AND EIGHTH CENTURIES THE JAPANESE BORROWED MANY OF THESE CHARACTERS FROM CHINA. SOME OF THE CHARACTERS THEY BORROWED BECAUSE OF THE MEANING, AND SOME WERE BORROWED BECAUSE THE CHINESE SOUND WAS CLOSE TO THE JAPANESE SOUND. THEREFORE, SOME OF THE CHARACTERS HAVE BOTH THE CHINESE SOUND AND THE JAPANESE SOUND, SOME HAVE ONLY THE CHINESE SOUND, AND SOME HAVE ONLY THE JAPANESE SOUND. THE CHARACTERS WHICH WERE BORROWED BECAUSE THEIR PRONUNCIATION WAS CLOSE TO A JAPANESE SOUND DID NOT ALWAYS HAVE THE SAME MEANING IN JAPANESE AND GRADUALLY OVER MANY YEARS THE WRITING OF THESE CHARACTERS CHANGED.

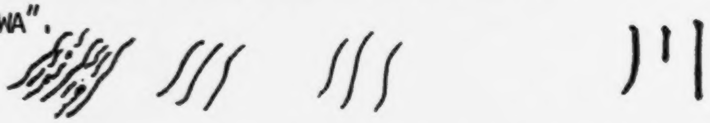
THE JAPANESE BORROWED MANY CHARACTERS FROM CHINA BUT ALSO DEVELOPED SOME CHARACTERS THEMSELVES, BOTH OF WHICH ARE CALLED KANJI. MANY KANJI ARE PICTURES OF WHAT THEY NAME OR DESCRIBE. FOR EXAMPLE, WHEN WE DRAW A PICTURE OF MOUNTAINS WE OFTEN DRAW THEM LIKE THIS:



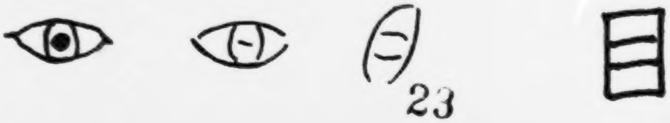
FROM THIS TYPE OF DRAWING THE KANJI FOR MOUNTAIN DEVELOPED AND IS READ "YAMA".



IF YOU DRAW A RIVER YOU USUALLY SHOW THE WATER FLOWING BETWEEN THE RIVER BANKS. OVER THE YEARS THE KANJI FOR RIVER CAME TO LOOK LIKE THIS:
RIVER IS READ "KAWA".



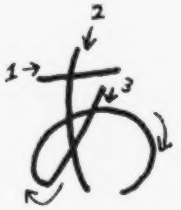
CAN YOU SEE HOW A PICTURE OF AN EYE GRADUALLY CAME TO LOOK LIKE THIS:
THIS CHARACTER IS READ "ME".



An Introduction to Japanese Writing (cont.)

Gradually the shape of some of the Chinese characters which were borrowed because of their sound was changed and a type of Japanese writing developed which is called hiragana. These forty-six characters represent Japanese sounds and individually have no meaning. In combination with other hiragana characters and with kanji they make words and have meaning. Two sheets are included so that you can see how to write and pronounce all forty-six hiragana characters but we will practice only ten characters now.

A



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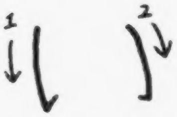

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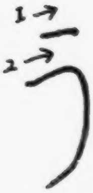
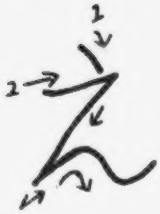


AN INTRODUCTION TO JAPANESE WRITING (CONT.)

E



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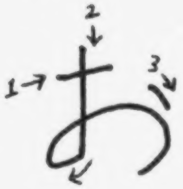
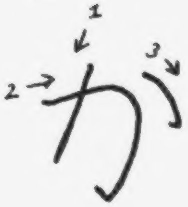
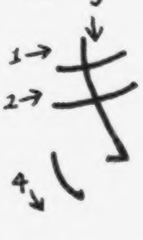


KA

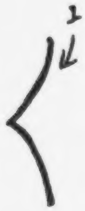


KI

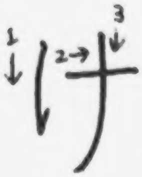


AN INTRODUCTION TO JAPANESE WRITING (CONT.)

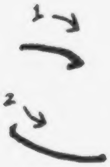
KU



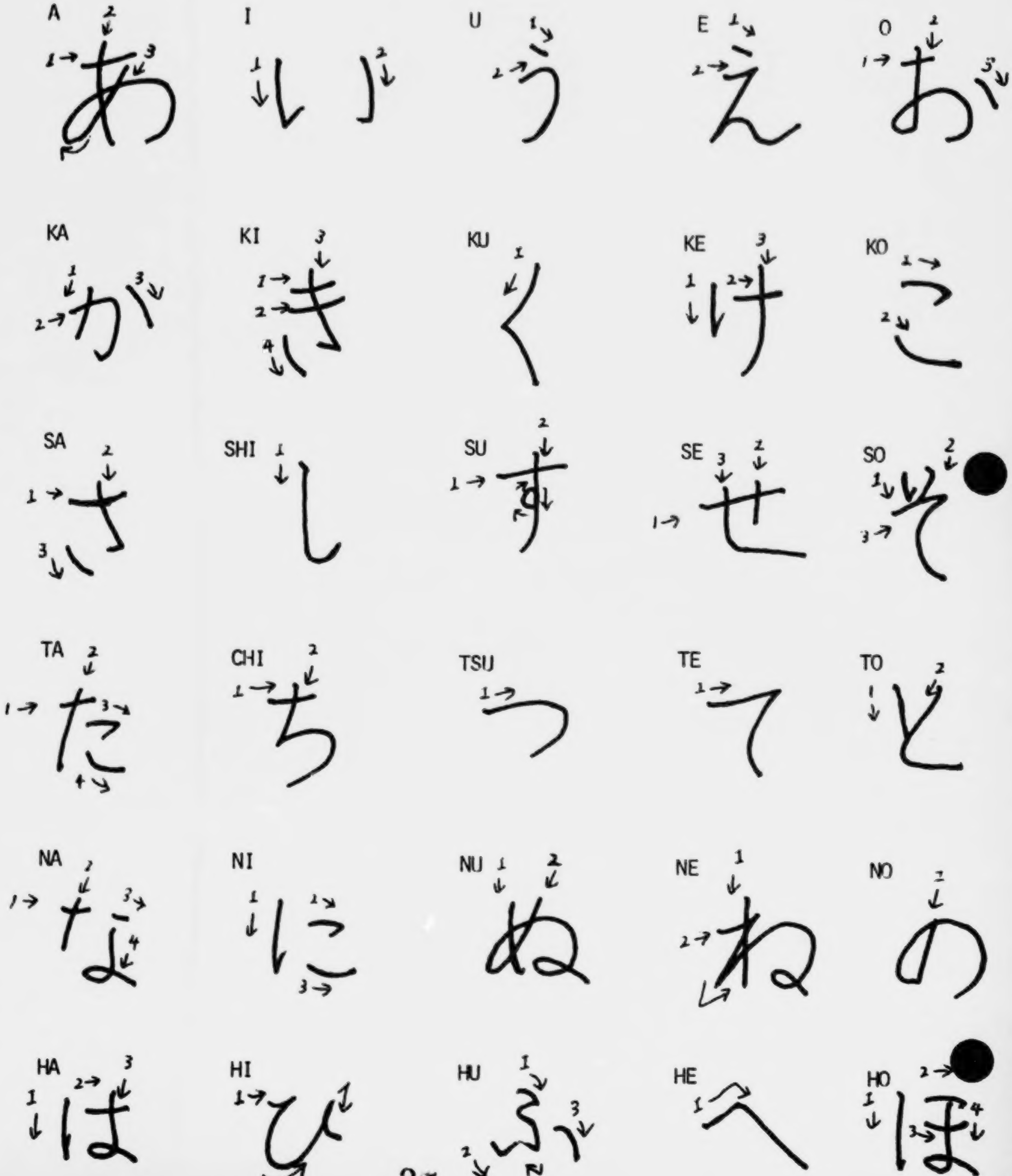
KE

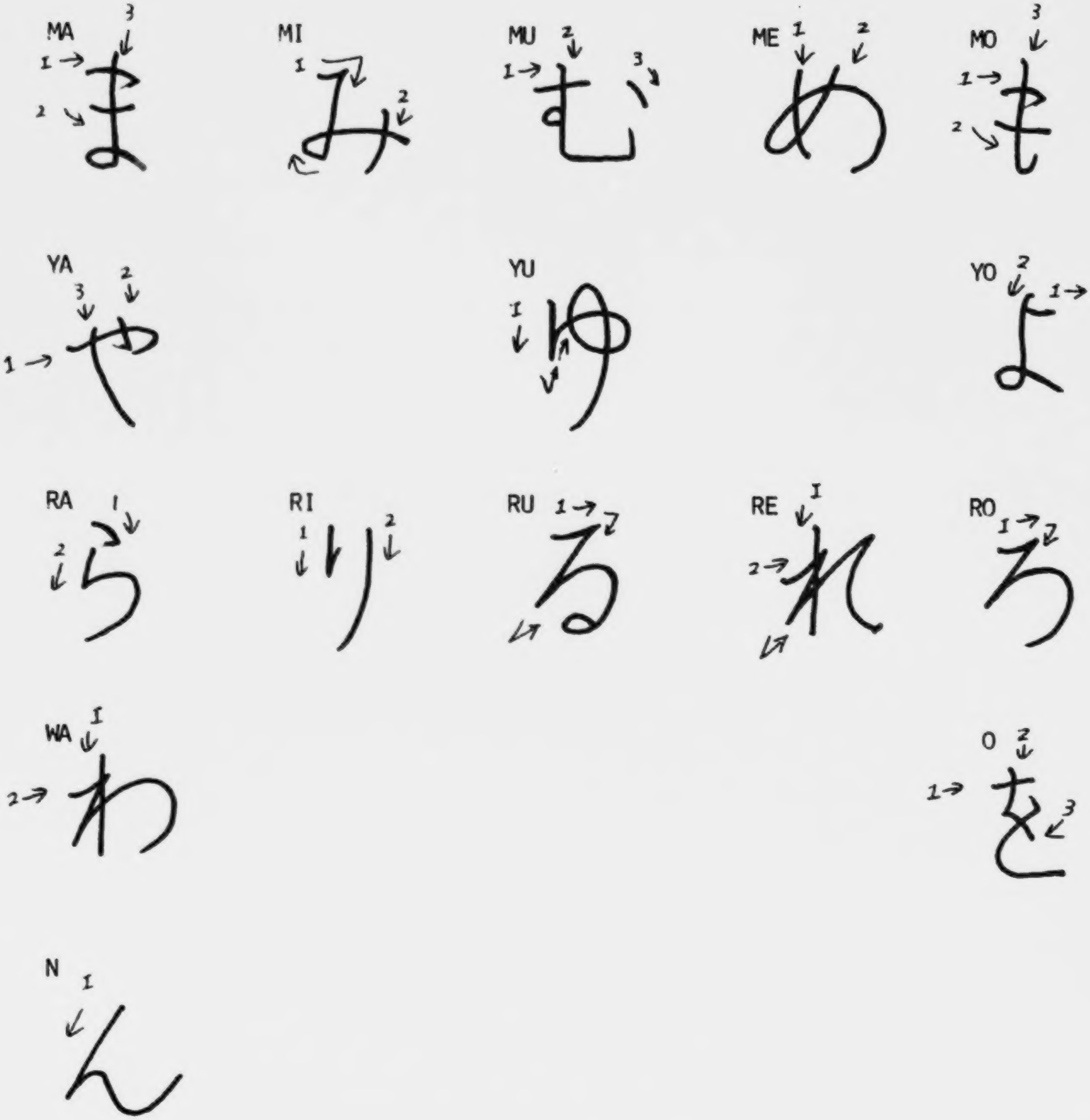


KO



HOW TO WRITE HIRAGANA (STROKE ORDER)


A あ
I い
U う
E え
O お
KA か
KI き
KU く
KE け
KO こ
SA さ
SHI し
SU す
SE せ
SO そ
TA た
CHI ち
TSU つ
TE て
TO と
NA な
NI に
NU ぬ
NE ね
NO の
HA は
HI ひ
HU ふ
HE へ
HO ほ


MA ま
MI み
MU む
ME め
MO も
YA や
YU ゆ
YO よ
RA ら
RI り
RU る
RE れ
RO ろ
WA わ
O を
N ん
1
2
3

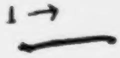
AN INTRODUCTION TO JAPANESE WRITING

CAN YOU WRITE THE FOLLOWING WORDS IN HIRAGANA? ALL OF THE HIRAGANA YOU NEED ARE IN THE TEN YOU JUST PRACTICED.

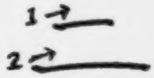
IE	_____ _____	HOUSE
KIKU	_____ _____	CHRYSANTHEMUM
AOI	_____ _____	BLUE
UE	_____ _____	UP
AI	_____ _____	LOVE
KAO	_____ _____	FACE
AKI	_____ _____	AUTUMN
KAI	_____ _____	SHELL
EKI	_____ _____	STATION
AKAI	_____ _____ _____	RED

Here are some characters (kanji) which you may want to practice. It is important that you write the strokes in the order shown. All Japanese children must learn to write the kanji in the correct stroke order.

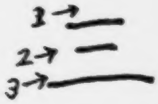
1. Ichi (one)



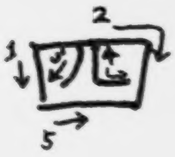
2. Ni (two)



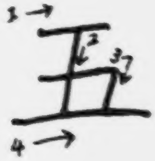
3. San (three)



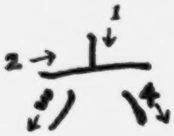
4. Shi or yon (four)



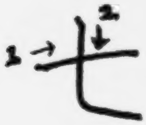
5. Go (five)



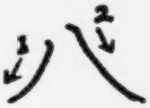
6. Roku (six)



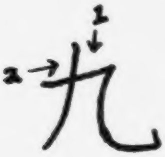
7. Shichi (seven)



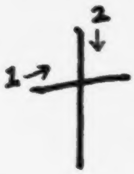
8. Hachi (eight)



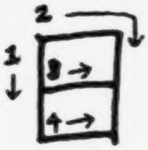
9. Ku (nine)



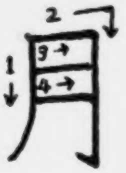
10. Juu (ten)



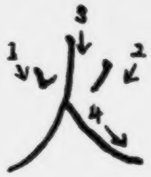
11. Nichi or hi or ka (day)



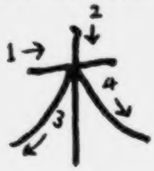
12. GETSU OR GATSU OR TSUKI (MONTH OR MOON)



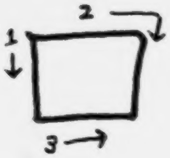
13. HI OR KA (FIRE)



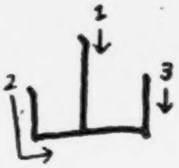
14. KI OR MOKU (TREE)



15. KUCHI OR KOO (MOUTH)



16. YAMA OR SAN (MOUNTAIN)



AN INTRODUCTION TO JAPANESE WRITING (CONT.)

THE THIRD TYPE OF JAPANESE WRITING IS CALLED KATAKANA. IT ALSO DEVELOPED FROM CHINESE CHARACTERS WHICH WERE BORROWED BY THE JAPANESE BECAUSE THEIR SOUNDS WERE CLOSE TO JAPANESE SOUNDS. THESE CHARACTERS HAVE MORE STRAIGHT LINES AND ANGLES THAN THE HIRAGANA AND ARE USUALLY USED FOR FOREIGN WORDS. SINCE THESE ARE NOT USED AS MUCH AS HIRAGANA WE HAVE NOT GIVEN THE WRITING FOR ALL FORTY-SIX BUT HERE ARE SOME WORDS WRITTEN IN KATAKANA, WITH THEIR PRONUNCIATION WRITTEN IN ROMAJI.

	KATAKANA	ROMAJI
AMERICA	アメリカ	AMERIKA
LINCOLN	リンカーン	RINKAAN
FOOTBALL	フットボール	FOTTOBOORU
HOT DOG	ホット ドック	HOTTO DOKKU
ICE CREAM	アイスクリーム	AISUKURIIMU
TRUCK	トラック	TORRAKU
HELICOPTER	ヘリコプター	HERIKOPUTAA

GEOGRAPHY

T

Geography of Japan

Goals

To learn the major physical features and the basic economics of Japan.
To develop inductive reasoning.
To practice map skills (For example: directionality and the use of a map key).
To build vocabulary.

Evaluation

Upon completion of the map exercises, the students should be able to make the following generalizations:

Japan has four main islands.
Japan is in East Asia.
Japan is a mountainous country with many rivers.
Japan has few minerals and raw materials.
Japan depends on trade with other countries for these raw materials and exports many finished products.
Japan's climate is diverse.

Vocabulary

island
mulberry
terracing
minerals
raw materials
fuel
industry
plains
population
textiles
currents
coast
physical features
volcano
precipitation

Instructions

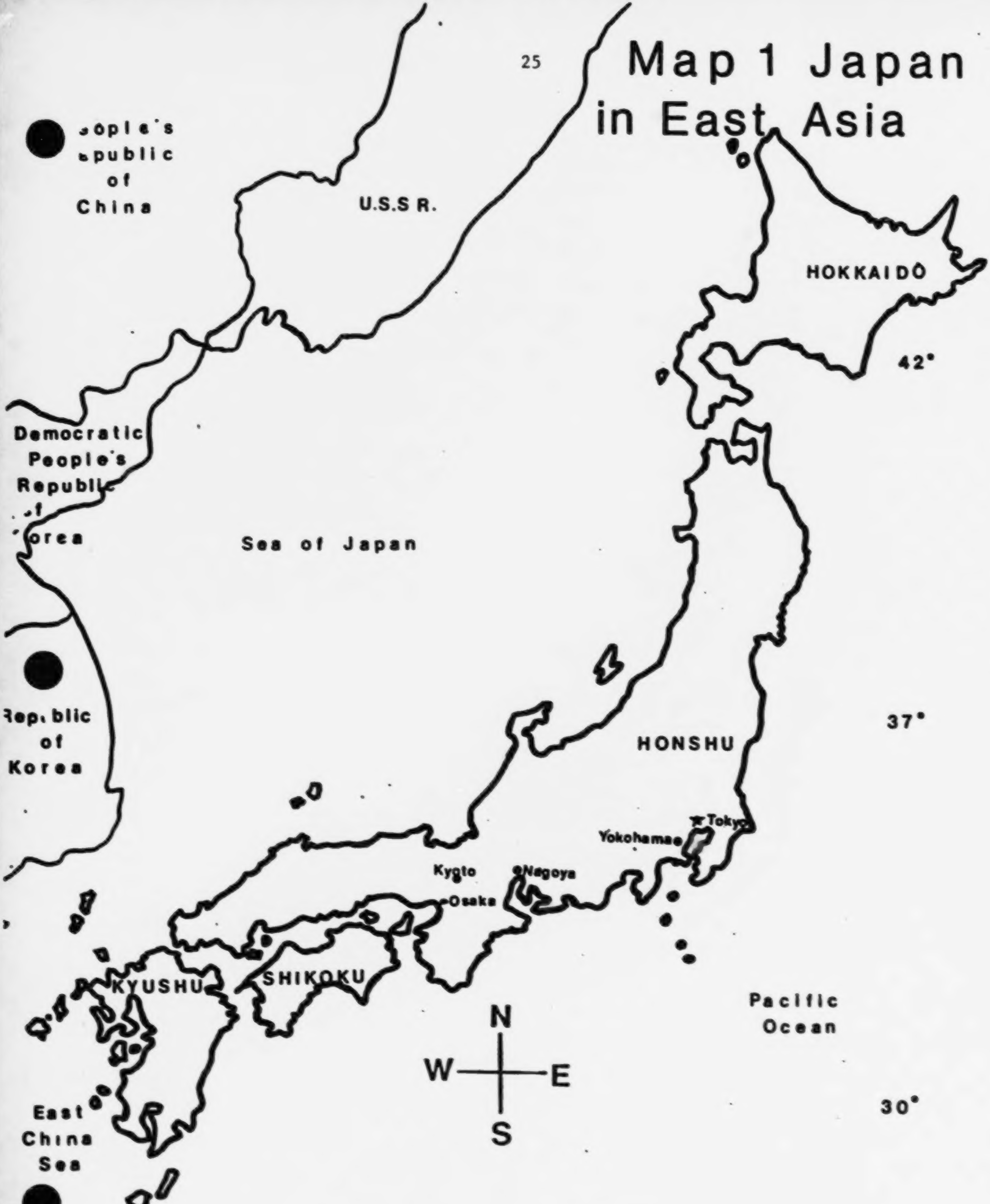
The maps are easily made into transparencies through use of either thermofax or xerox machines. Once they are in transparency form they are meant to be handled and used by the students. We recommend that the teacher provide a cardboard frame to protect the transparencies. We suggest that an overhead projector, the map transparencies and worksheets be set up in a corner of the room and that the students be allowed two weeks to complete their map work - working at the center independently or with a partner.

References

Geological Survey Institute, National Atlas of Japan, 1st edition. Tokyo: Japan Map Center, 1977.

Andrews, Ron L., Japan: A Social & Economic Geography. Melbourne: George Philip and O'Neil, 1971.

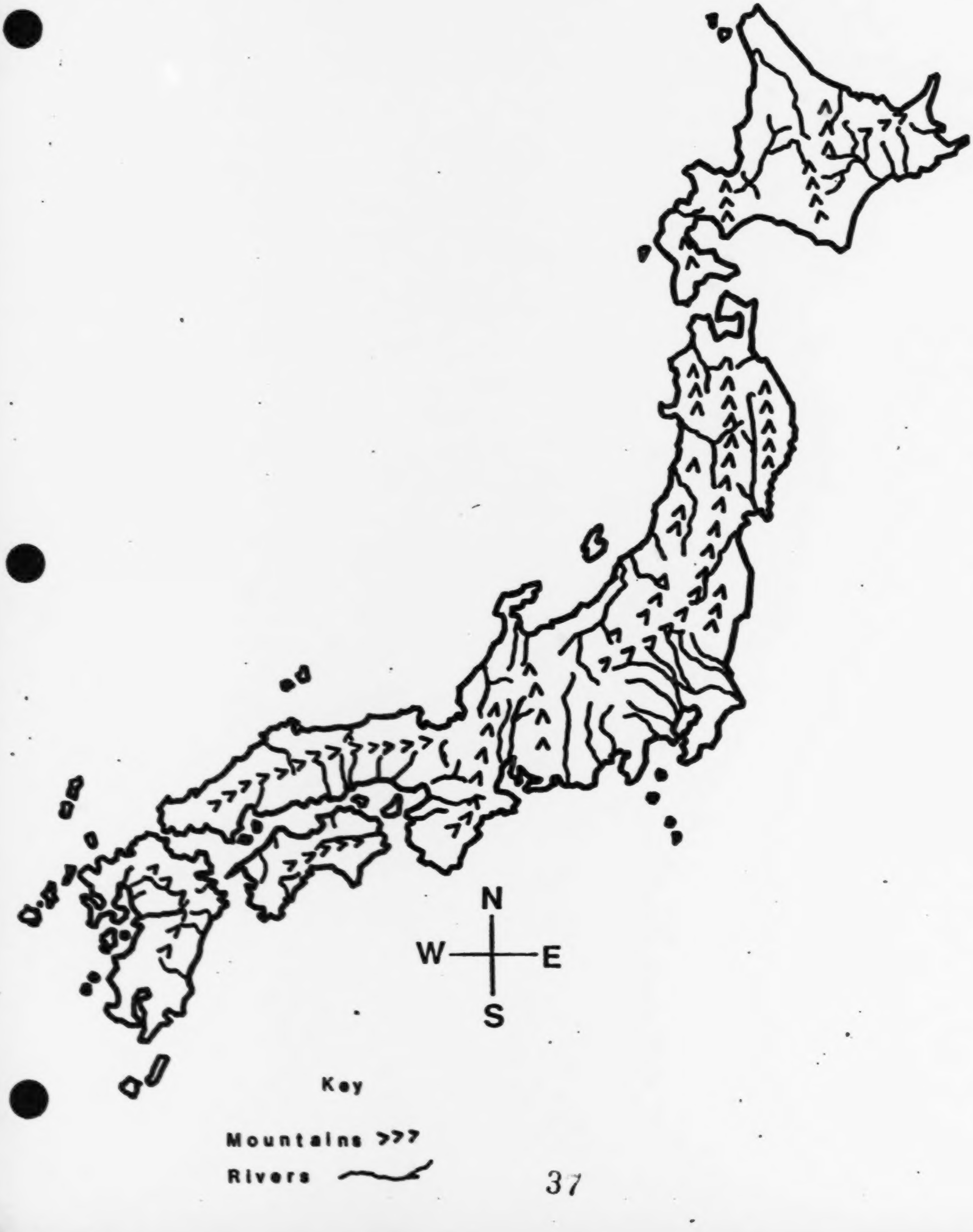
Pitts, Forrest R. Man in Asia: Japan. Grand Rapids, Michigan: The Fidler Co., 1974.

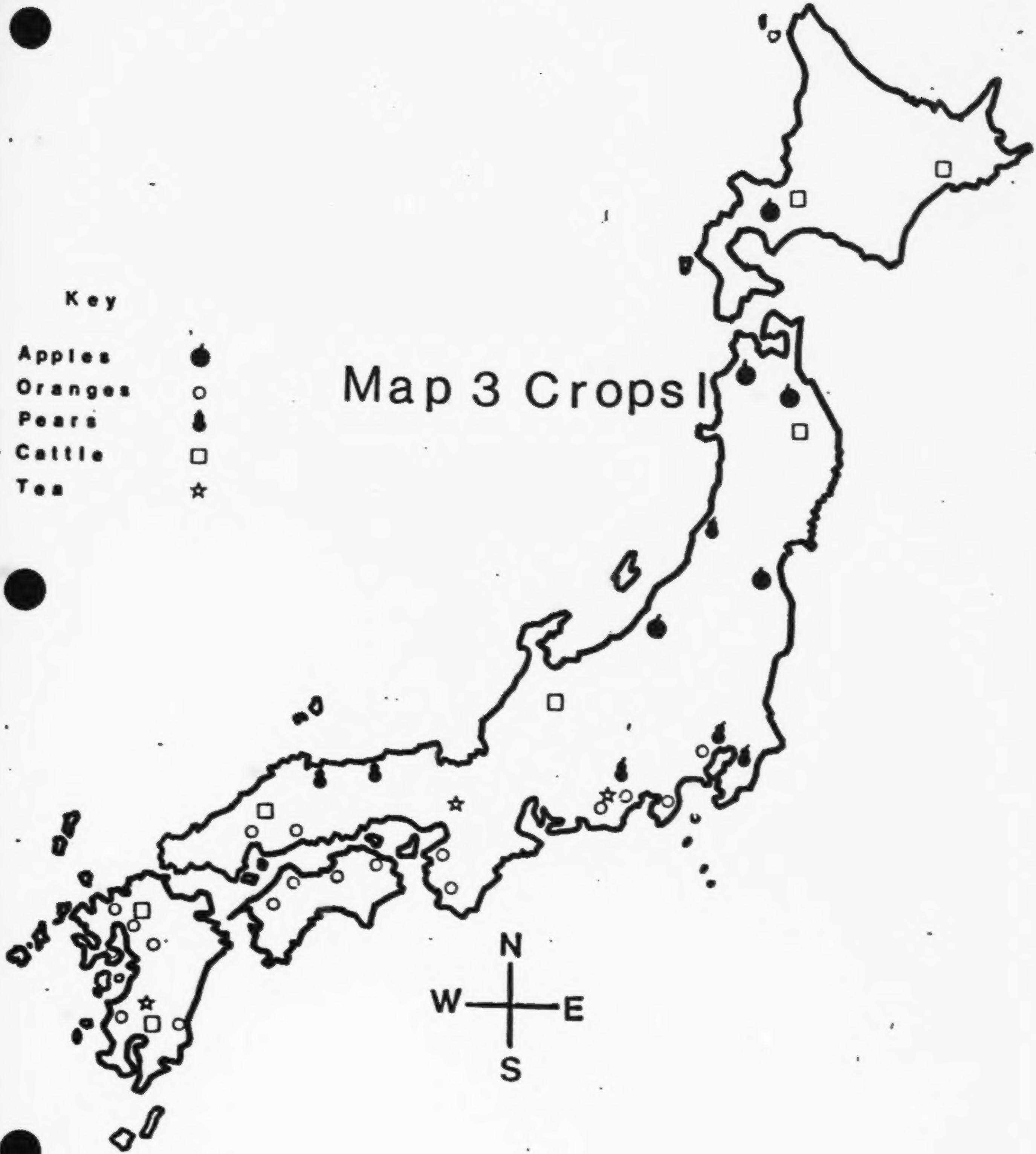


Map 1 Japan in East Asia

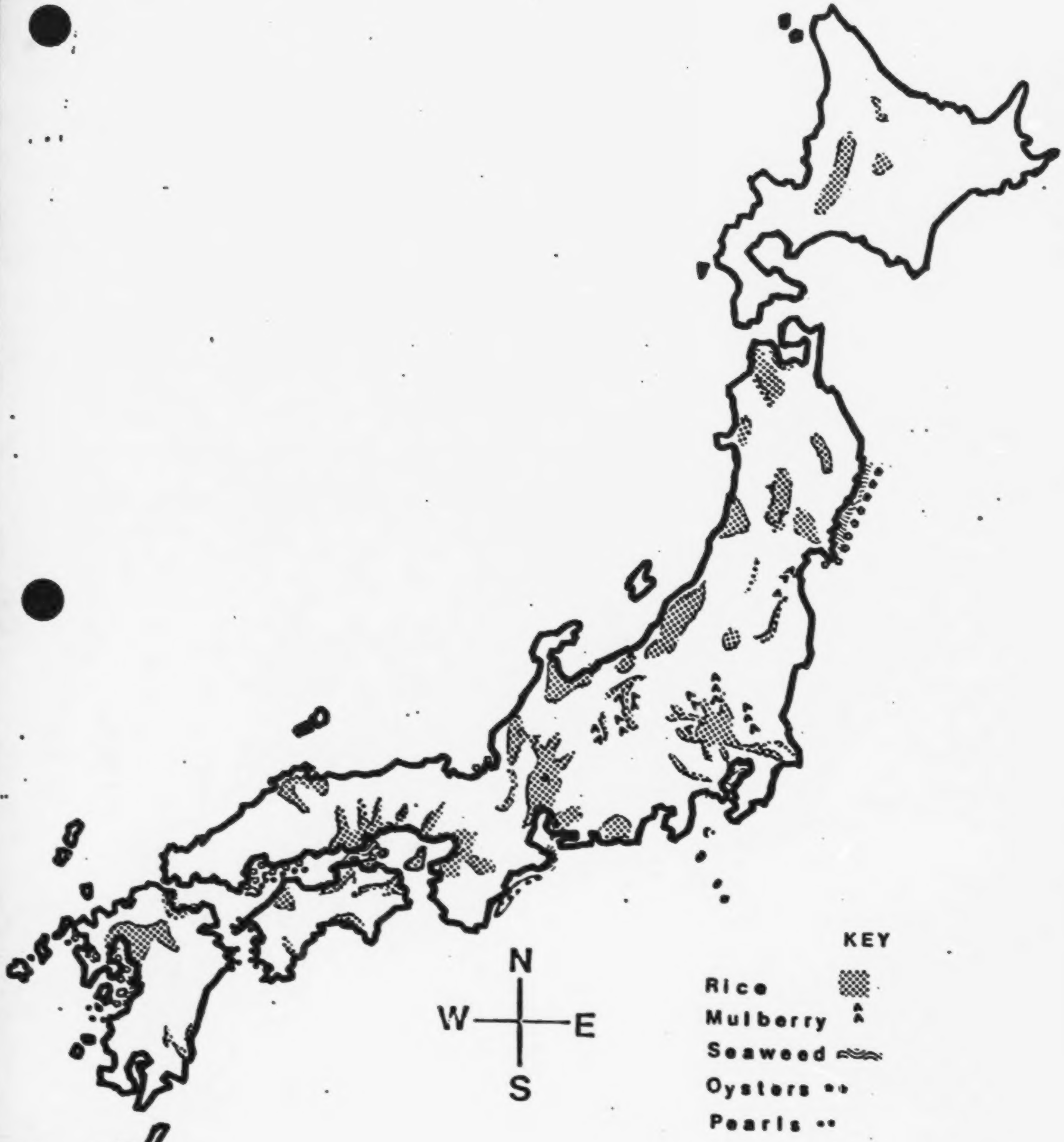
ople's
epublic
of
China
U.S.S R.
HOKKAIDÔ
42°
Democratic
People's
Republi
f
orea
Sea of Japan
Republic
of
Korea
37°
HONSHU
Tokyo
Yokohama
Kyoto
Nagoya
Osaka
KYUSHU
SHIKOKU
Pacific
Ocean
N
W
E
S
30°
East
China
Sea
130°
120°

Map 2 Physical Features

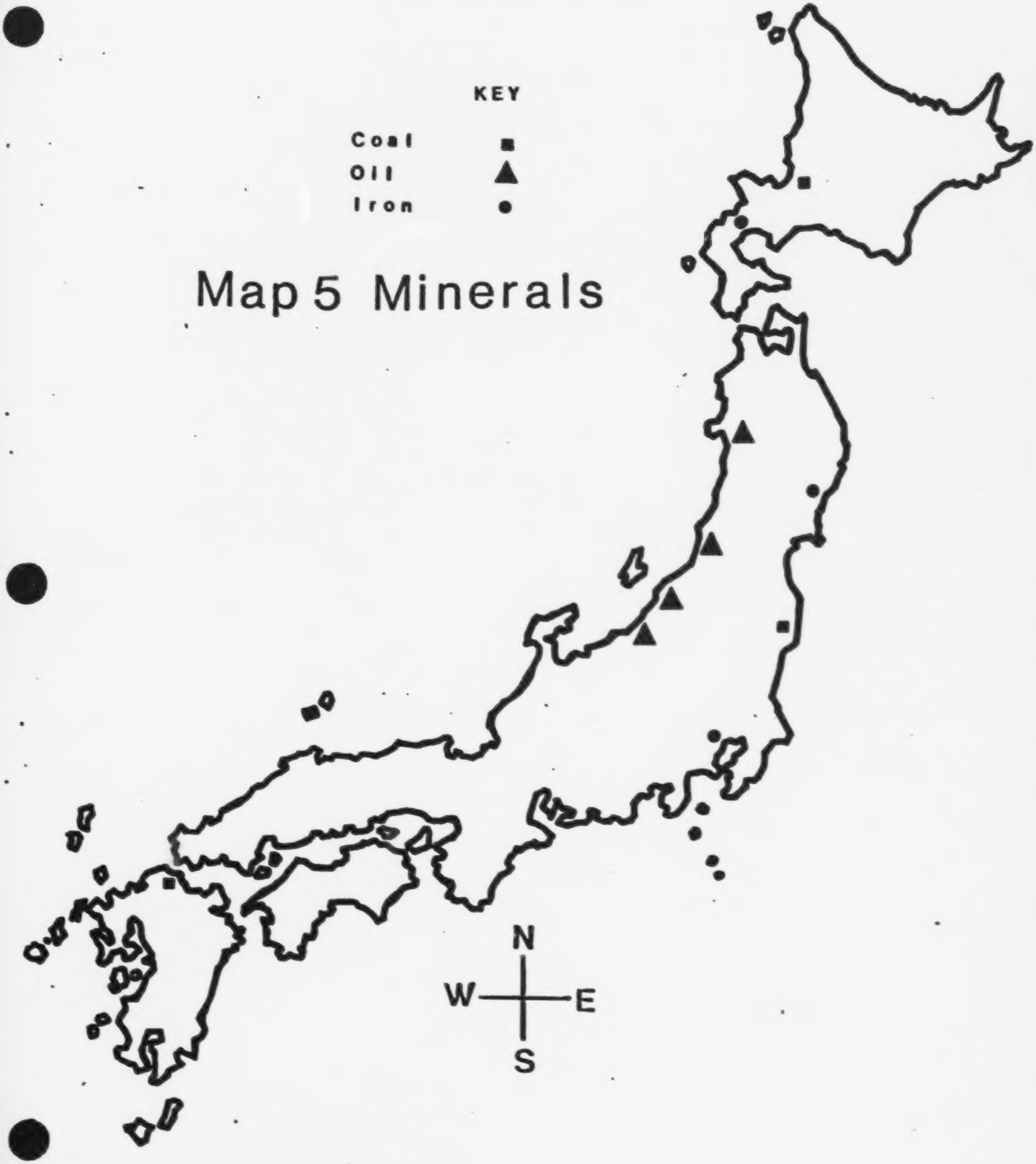

N
W
E
S
Key
Mountains >>>
Rivers


Key
Apples ●
Oranges ○
Pears 🍐
Cattle □
Tea ☆
N
W
E
S

Map 3 Crops I

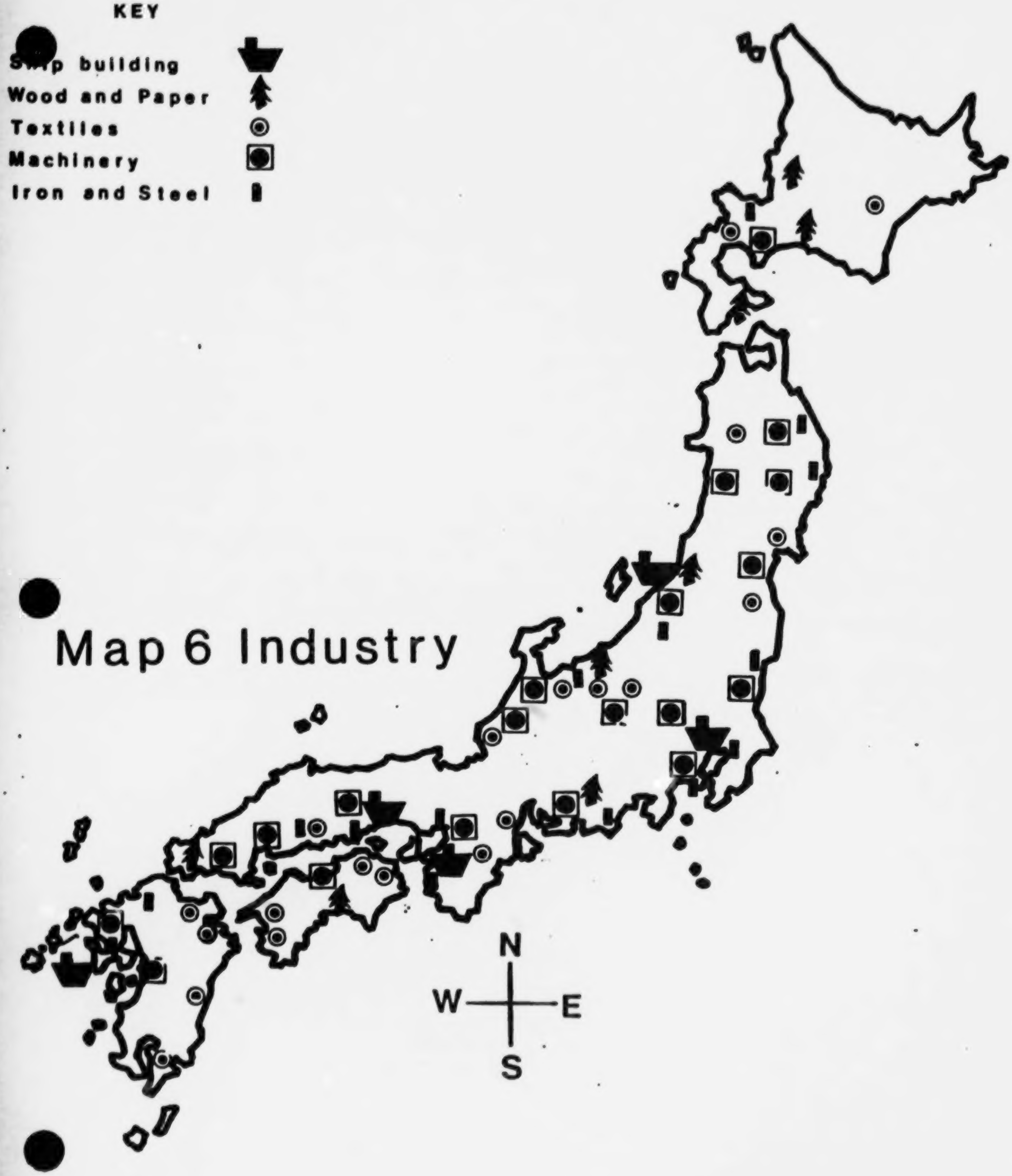

N
W
E
S
KEY
Rice
Mulberry
Seaweed
Oysters
Pearls

Map 4 Crops II

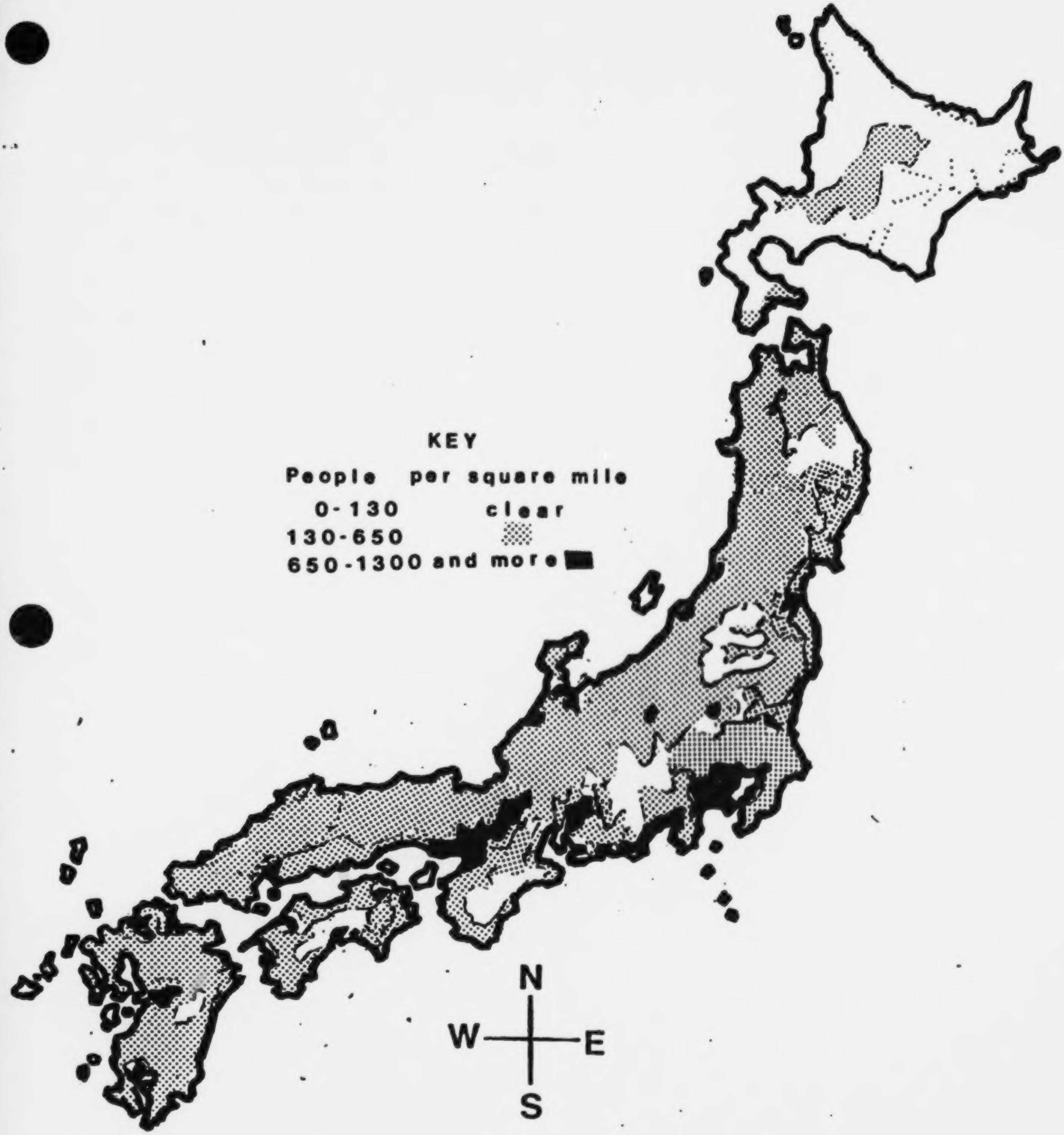


Map 5 Minerals

KEY
Coal ■
Oil ▲
Iron ●
N
W
E
S

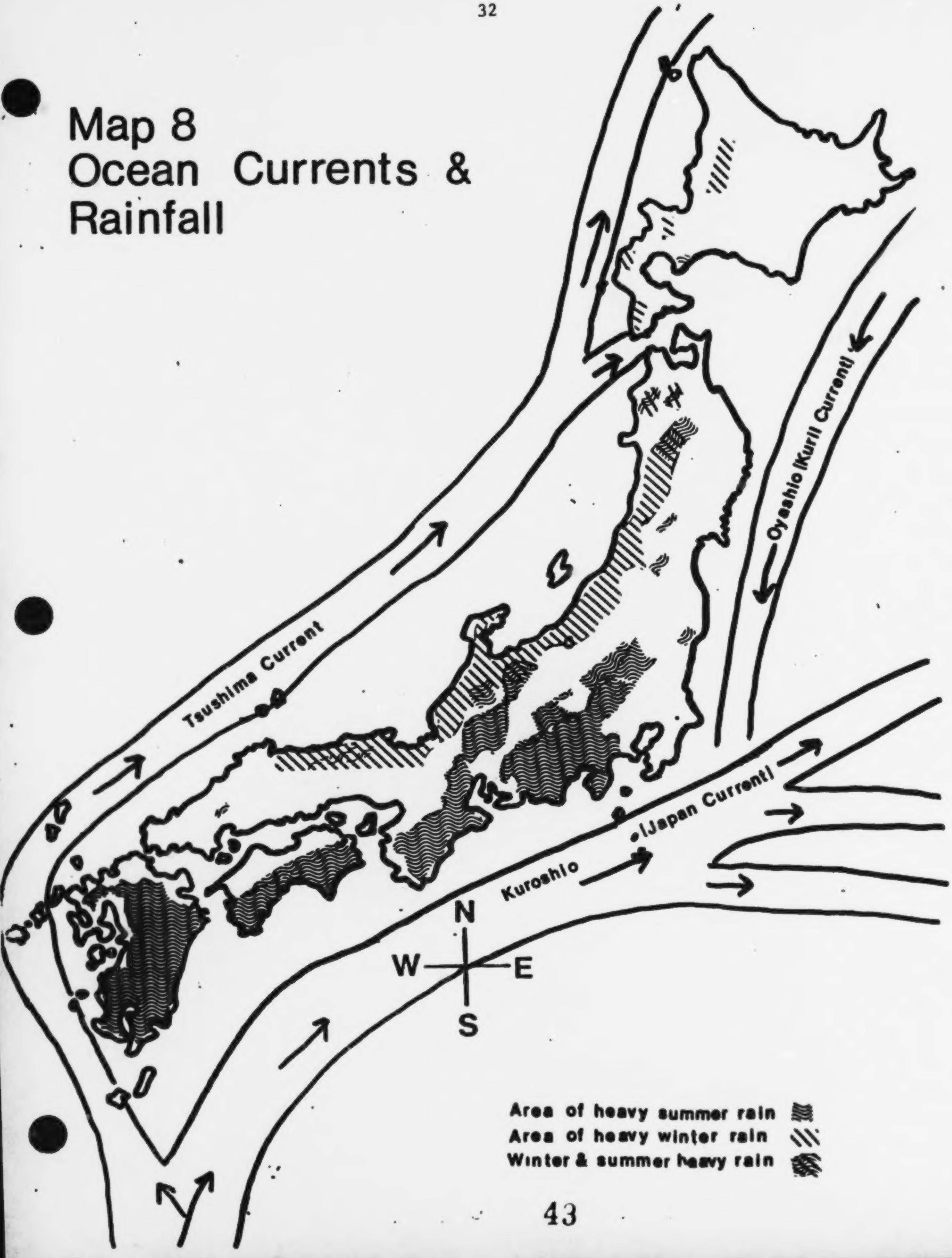

KEY
Ship building
Wood and Paper
Textiles
Machinery
Iron and Steel
N
W
E
S

Map 6 Industry


KEY
People per square mile
0-130 clear
130-650 ▒
650-1300 and more ■
N
W
E
S

Map 7 Population

Map 8 Ocean Currents & Rainfall


Tsushima Current
Oyashio (Kuril Current)
Kuroshio (Japan Current)
N
W
E
S
Area of heavy summer rain ≋
Area of heavy winter rain ▨
Winter & summer heavy rain ▩

S

How to Make a Relief Map

Materials needed per Map:
- overhead projector
- 1 piece of cardboard, at least 25 cm x 30 cm
- 240 ml flour (see metric conversion table if necessary)
- 240 ml salt
- 5 ml salad oil
- water (just enough to make a thick paste)
- map transparencies 1 and 2

Steps:

1. Put map 1 on the projector.
2. Using masking tape, tape the piece of cardboard to a wall so that you can trace the projection.
3. Trace the projection.
4. Put map 2 on the projector.
5. Draw the mountians on your cardboard.
6. Mix the flour, salt, oil and water together until you have a smooth, thick paste.
7. Apply this paste to your map making the mountains stand up.
8. Let your map dry overnight.
9. Paint your map and the surrounding waters.
10. Let the paint dry.
11. Put map 2 on the projector and have a partner hold your map against a wall so that you can draw in the rivers.
12. Draw in the rivers.
13. Label the bodies of water surrounding Japan; label the four main islands.
14. Carefully poke two holes in the north edge of your map.
15. Take some string or yarn and thread it through the holes.
16. Hang up your map.

Geographical Simulations

T

Stream Tables is an Elementary Science Study unit published by McGraw - Hill Book Co. which effectively teaches about delta plains and erosion.

S

WORKSHEETS TO ACCOMPANY MAP TRANSPARENCIES

PUT MAP 1 ON THE PROJECTOR. JAPAN IS AN ISLAND COUNTRY.

1. WHAT IS AN ISLAND?____

____

2. THERE ARE __________MAIN ISLANDS OF JAPAN AND MANY SMALLER ISLANDS.
3. HOW WERE THE JAPANESE ISLANDS FORMED? (CLUE: READ P. 24 IN JAPAN, BY PITTS.)____

____

4. THE LARGEST ISLAND IS ____
5. THE SMALLEST ISLAND IS _______________________________________
6. THE SOUTHERN MOST ISLAND IS ___________________________________
7. THE NORTHERN MOST ISLAND IS ___________________________________
8. MOST OF THE PACIFIC OCEAN LIES TO THE __________ AND ___________OF JAPAN. (GIVE DIRECTIONS)
9. THE LARGE BODY OF WATER WHICH LIES WEST OF JAPAN IS THE ___________
10. KOREA IS _________________OF JAPAN.
11. __________________AND___________________ ARE ALSO NEIGHBORS OF JAPAN.

REMOVE MAP 1 FROM THE PROJECTOR AND PUT ON MAP 2.

12. JAPAN HAS MANY ___________________AND________________________
13. GIVE TWO REASONS WHY THE RIVERS ARE IMPORTANT. (CLUES: PUT MAP 4 ON TOP OF MAP 2; READ P. 134 IN JAPAN BY PITTS.)_____________________

____

____

14. WHAT PROBLEMS DO JAPAN'S PHYSICAL FEATURES CAUSE FARMERS?___________

____

15. HOW ARE FARMERS ABLE TO USE THE SIDES OF SOME MOUNTAINS? (CLUE: READ P. 127 IN JAPAN BY PITTS.)_______________________________________

____

16. CONSIDERING JAPAN'S PHYSICAL FEATURES, WHAT SPORTS DO YOU THINK THAT THE JAPANESE ENJOY?____

REMOVE MAP 2 FROM THE PROJECTOR AND PUT ON MAP 3.

17. THE __________________COAST OF HONSHU AND SHIKOKU GET HEAVY SUMMER RAIN.
18. WHICH ISLANDS GET HEAVY WINTER RAINS? _____________________________ AND ____

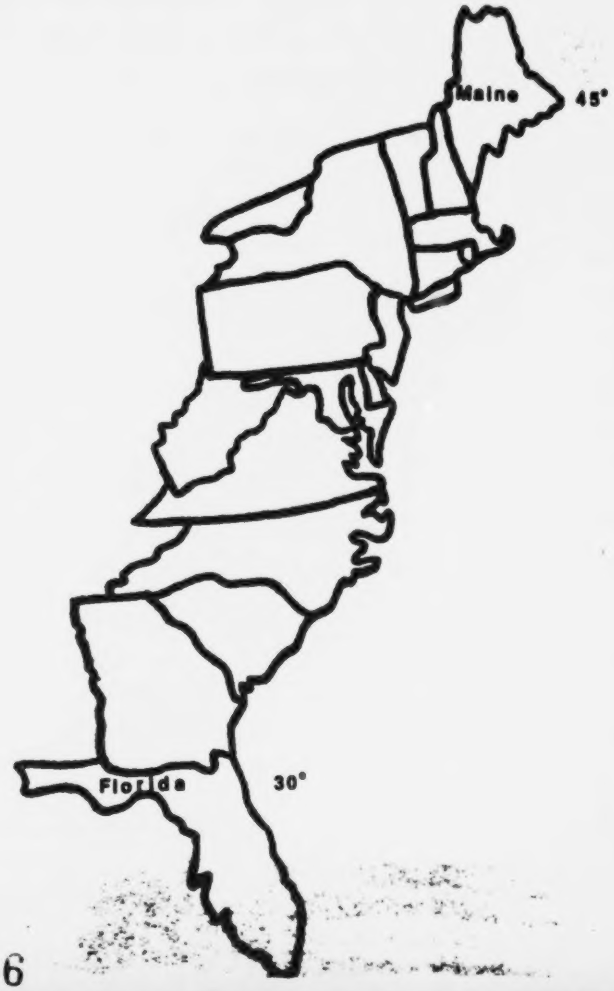
19. WHICH COAST OF THESE ISLANDS GET THE HEAVY WINTER RAINS?____________
20. WHICH CURRENTS COME FROM THE SOUTH? ______________ AND _____________
21. WHAT TEMPERATURE WATER (WARM OR COLD) DO YOU THINK THESE CURRENTS BRING WITH THEM?____
22. THE OYASHIO CURRENT COMES FROM WHICH DIRECTION?____________________
23. WHAT KIND OF WATER DO YOU THINK THAT IT WOULD BRING?________________

MONSOONS ARE WINDS THAT REVERSE THEIR DIRECTION FROM SEASON TO SEASON. AS THESE WINDS CROSS THE LARGE BODIES OF WATER SURROUNDING JAPAN, THEY PICK UP MOISTURE WHICH FALLS ON JAPAN AS RAIN OR SNOW. HEAVIEST PRECIPITATION OCCURS ON THE LAND FIRST TOUCHED BY THE WIND AFTER CROSSING THE WATER.

24. FROM WHAT DIRECTION DOES THE MONSOON BLOW DURING THE SUMMER?__________
25. FROM WHAT DIRECTION DOES THE MONSOON BLOW DURING THE WINTER?__________

PUT MAP 2 UNDER MAP 8 ON THE PROJECTOR AND LOOK AT HONSHU.

26. WHAT EFFECT DO THE MOUNTAINS HAVE ON RAINFALL?______________________
27. THE LATITUDE OF FLORIDA IS ABOUT THE SAME AS THE LATITUDE OF WHICH JAPANESE ISLAND?____________________
28. WHAT KIND OF WEATHER DOES FLORIDA HAVE DURING THE YEAR? ____________________
29. THE LATITUDE OF MAINE IS ABOUT THE SAME AS WHICH JAPANESE ISLAND?____________________
30. WHICH JAPANESE ISLAND DO YOU THINK WOULD BE WARMEST? ____________________
31. GIVE TWO REASONS TO SUPPORT YOUR ANSWER.________________ ____________________ ____________________
32. WHICH JAPANESE ISLAND DO YOU THINK WOULD BE COLDEST? ____________________



33. GIVE TWO REASONS TO SUPPORT YOUR ANSWER.______________________________

____

34. DO OUR EASTERN SEABOARD STATES HAVE FOUR SEASONS? ____________

35. DO YOU THINK THAT THE ISLANDS OF JAPAN WOULD HAVE FOUR SEASONS?______

REMOVE MAPS 2 AND 8 FROM THE PROJECTOR AND PUT ON MAP 3.

36. NAME FIVE CROPS GROWN IN JAPAN: 1. ____________ 2. ____________
3.______________ 4.______________ 5.______________

37. WHAT CROPS ARE GROWN IN SOUTHERN HONSHU? 1.__________ 2.__________
3.__________ 4.__________

38. WHAT FRUITS ARE GROWN IN NORTHERN HONSHU? __________ AND__________

39. WHAT IS RAISED ON HOKKAIDO? ______________ AND______________

40. WHAT IS THE MAJOR SOURCE OF PROTEIN IN THE JAPANESE DIET? (MEAT, EGGS, FISH AND DAIRY PRODUCTS ARE SOURCES)______________________________

41. WHY?____

42. WHERE DO YOU THINK MOST CROPS WOULD BE RAISED (NEAR MOUNTAINS OR NEAR RIVERS)?____

43. CHECK YOUR ANSWER BY PUTTING MAP 2 ON TOP OF MAP 3 ON THE PROJECTOR. WERE YOU RIGHT?__________

REMOVE MAP 3 AND PUT MAP 4 ON TOP OF MAP 2.

44. WHAT CROPS GROW ALONG THE RIVERS? ______________ AND__________

45. LOOK ONLY AT MAP 4. WHAT DO THE JAPANESE FARM FROM THE SEA?
1.______________ 2.______________ 3.______________

46. WHY DO YOU THINK THAT THE SEA IS IMPORTANT TO THE JAPANESE PEOPLE?

____

____

47. WHAT ARE MULBERRY LEAVES USED FOR: (CLUE: READ P. 132 IN JAPAN BY PITTS.)

____

REMOVE MAP 4 FROM THE PROJECTOR AND PUT ON MAP 5.

48. HOW MANY DIFFERENT KINDS OF MINERALS ARE SHOWN ON JAPAN'S ISLANDS?

____

49. WHAT ARE COAL AND OIL USED FOR?______________________________

REMOVE MAP 5 FROM THE PROJECTOR AND PUT ON MAP 6.

50. DOES JAPAN HAVE MANY INDUSTRIES? (CLUE: READ P. 18 IN JAPAN BY PITTS.)

____

S

51. SHIPS ARE MADE ON WHICH ISLANDS? ____________________ AND ____________

52. A TREE IS A SYMBOL FOR ____

53. TEXTILES ARE MADE ON WHICH ISLANDS? ___________________________________

54. DO YOU THINK THAT JAPAN HAS ENOUGH RAW MATERIALS AND FUEL FOR ITS INDUSTRIES? __________ WHY OR WHY NOT? ______________________________

55. WHERE CAN JAPAN GET THE RAW MATERIALS AND FUEL IT NEEDS? _______________

56. WHERE DO JAPAN'S INDUSTRIES SELL THEIR PRODUCTS? ______________________

57. WHAT ADVANTAGES AND DISADVANTAGES DO YOU THINK JAPAN HAS BEING AN ISLAND NATION? ____

58. WHERE DO YOU THINK MOST INDUSTRIES WOULD BE LOCATED (IN THE MOUNTAINS OR ON THE PLAINS)? ____

59. CHECK YOUR ANSWER BY PUTTING MAP 2 ON TOP OF MAP 6. WERE YOU RIGHT? ____

60. THINK ABOUT WHERE MOST CROPS ARE GROWN AND WHERE MOST INDUSTRIES ARE. WHICH PLACES DO YOU THINK WOULD HAVE THE MOST POPULATION? _____________

61. CHECK YOUR ANSWER BY PUTTING MAP 7 ON TOP OF MAP 2. WERE YOU RIGHT? ____

62. WHICH ISLAND IS LEAST POPULATED? ______________________________________

63. WHY DO YOU THINK THAT IS TRUE? ____

____

64. WHICH ISLAND IS MOST POPULATED? _______________________________________

TRADE

Soybeans for Yamahas

An exercise in trade interdependence: U. S. - Japan

Goals for the Graphing Section:

1. Students will become aware of the many products the U.S. imports from Japan.
2. Students will recognize that Japan is a highly industrialized nation.
3. Students will become aware of the many products we export to Japan.
4. Students will practice their graphing skills.

Vocabulary for Graphing Section:

import

export

data

Instructions:

The graphing section of this activity has been done successfully second grade up. The interdependence section and Trade Game is recommended for fifth grade up.

Goal for Interdependence Section:

Students will become aware of our mutual trade and its related problems.

Vocabulary for Interdependence Section:

dumping

trade imbalance

protectionist

Evaluation:

The students will collect their data and graph the information. Through classroom discussion they will indicate their recognition of the trade between Japan and the U.S. and some of the problems our nations need to solve.

Further Reference: Statistical Handbook of Japan 1979, Bureau of Statistics Office of the Prime Minister. Available from the Japanese Consulate.

Teaching About Interdependence in a Peaceful World U.S. Committee for U.N.I.C.E.F., New York, New York -(elementary kit)

On a more personal level the students could contact Japanese pen pals[2] and ask them to send information on American products used in their homes. Other human resources to tap include Japanese community members who have recently come to the U.S. and Americans who have visited Japan.

Interdependence Section

Recent news articles have dealt with the U.S. imbalance of trade with Japan. Ask the students to watch the newspapers for articles on trade and discuss reasons why some Americans are concerned about Japanese imports. Have the students read the following ads and articles before and discuss the questions found at the end of this activity.

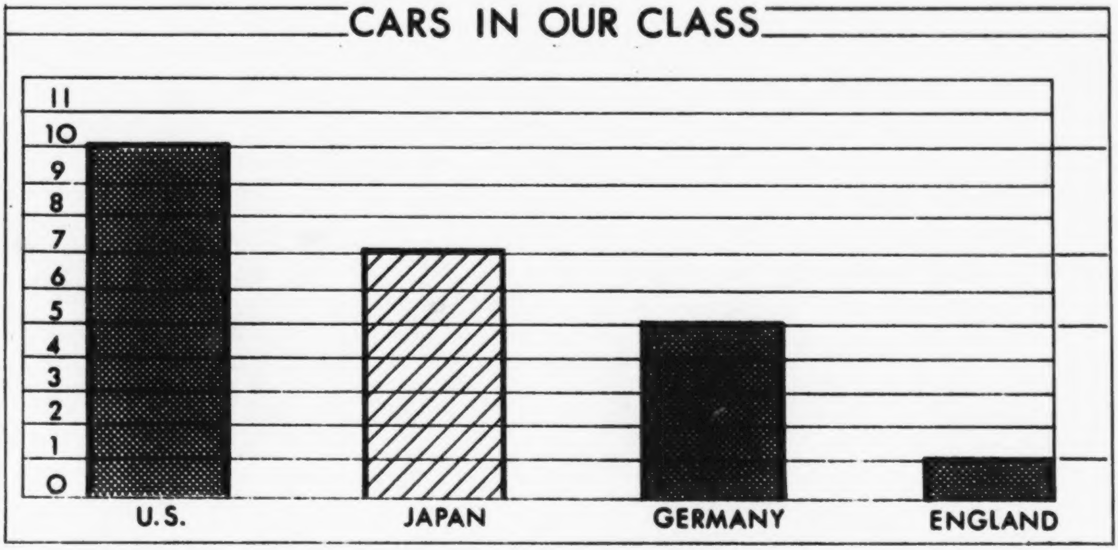
---

[2] Pen Pal information: Robert Carroll, Director, Afro-Asian Center, C.P.O. Box 871
Kingston, New York 12401

Soybeans for Yamahas

Graphing Section

The following data collection sheet has been used to enable students to grow in their awareness of our country's trade relations with Japan. Using the data collection sheet the children search their homes for Japanese-made products and bring their results to school. The class then pools their information, for example, counting the number of cars made in Japan, U.S., Germany and England. They will do the same for each of the products listed on their collection sheet as well as additional products that they might discover. Graphs are then made from the collected information.



By this time the students will be very aware of the multitude of products that the U.S. imports from Japan.

The students must now research the products that the U.S. exports to Japan. The information needed can be gleaned from numerous sources. First, they will be interested in the items that are shipped from their own geographical area, such as soybeans from the midwest, cotton from the south, wood and wood products from the northwest. Your state's department of commerce and department of agriculture are good sources for this information. Students can also get the U.S. Department of Agriculture's statistical report.[1] Shipping news in any coastal city newspaper will give information on port activity (where ships are from and their cargoes).

---

[1] The Statistical Handbook of Japan is also an excellent source for this information.

NAME____

DATA COLLECTION SHEET

FOR EACH OF THE FOLLOWING ITEMS WRITE THE COUNTRY THAT IT WAS MADE IN. IF YOU HAVE MORE THAN ONE OF ANY ITEM, WRITE THE COUNTRY EACH WAS MADE IN.

YOUR FAMILY'S T.V. ________________________________

YOUR FAMILY'S RADIO ________________________________

YOUR FAMILY'S CAMERA ________________________________

YOUR FAMILY'S WATCHES ________________________________

YOUR FAMILY'S CAR ________________________________

YOUR FAMILY'S STEREO ________________________________

YOUR FAMILY'S CALCULATOR ________________________________

YOUR FAMILY'S MOTORCYCLE ________________________________

YOUR FAMILY'S BICYCLE ________________________________

MAKE A GRAPH USING YOUR CLASS'S INFORMATION.

1. LOOK AT THE ABOVE JAPANESE-MADE PRODUCTS. WHAT RAW MATERIALS ARE USED?
2. DOES JAPAN HAVE ENOUGH OF THESE RAW MATERIALS FOR INDUSTRY? LOOK AT THE GRAPH ON THE NEXT PAGE.
3. IF JAPAN DOESN'T HAVE ENOUGH RAW MATERIALS, WHERE DO THEY COME FROM?

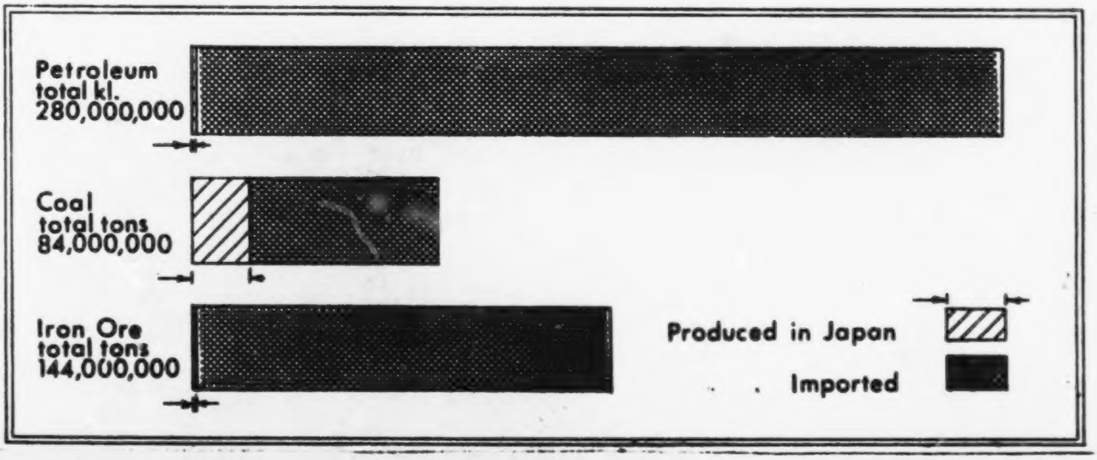
DISCUSSION QUESTIONS

1. LOOKING AT THE GRAPH BELOW MAKE A STATEMENT ABOUT THREE OF JAPAN'S NATURAL RESOURCES.
2. WHAT IS IRON ORE USED FOR?*
3. WHAT IS STEEL USED IN?
4. WHAT IS COAL USED FOR?
5. WHY DOES JAPAN NEED TO TRADE WITH THE U.S.?
6. WHY DOES THE U.S. NEED TO TRADE WITH JAPAN?

READ THE FOLLOWING NEWS ARTICLES AND DISCUSS:

7. GIVE AT LEAST THREE REASONS WHY JAPANESE-MADE CARS ARE POPULAR IN THE U.S.?
8. WHAT EFFECT ARE THESE AUTO IMPORTS HAVING ON THE U.S. AUTO INDUSTRY?
9. WHAT HAS BEEN THE U.S. RESPONSE TO THIS PROBLEM?
10. HOW MIGHT GOVERNMENT RESTRICTION OF FOREIGN-CAR IMPORTS EFFECT THE U.S. LABOR MARKET? GIVE REASONS FOR AND AGAINST RESTRICTIONS.
11. WHAT IS THE JAPANESE RESPONSE TO U.S. TRADE RESTRICTIONS?
12. WHAT ASPECTS OF THE JAPANESE AUTO INDUSTRY MIGHT THE U.S. WANT TO LEARN FROM?

* JAPAN BY FORREST PITTS HAS A CHAPTER ON INDUSTRIALIZATION THAT WE RECOMMEND YOUR STUDENTS READ (PP. 118 - 152.



When It Comes to the Bottom Line on New Cars, Buyers' Yen for Imports Is Hardly Surprising

By WILLIAM G. FLANAGAN
Staff Reporter of THE WALL STREET JOURNAL

Americans no longer are cavalier about the cost of owning and operating a car—which is very good news indeed for the Japanese.

But a detailed look at just how much cheaper the largest-selling imports are compared with popular domestic models is downright chilling for Detroit car makers (see table). It is no wonder why imports now account for 28% of new car sales in the U.S., and that percentage is rising.

Runzheimer & Co., a research firm based in Rochester, Wis., recently compiled data comparing the projected costs of owning and operating 15 popular foreign and domestic 1981 cars. While Runzheimer's researchers had fleet owners in mind, the comparisons are useful for all car buyers.

The projected costs of the 1981 models are based on Runzheimer's data for past experience with cars of a given size, weight and engine size, plus available data from the auto makers on the coming models. It is assumed that the cars, most of them to be available in the fall, will be driven 60,000 miles and be traded in after three years. The prices are national averages projected for fleet owners.

How Current Crop of Small Cars Stacks Up

			Comfort	*Engine*		*Annual Cost for 22,000 miles*		
Make	*Model*	*Doors*	*Luggage Capacity cu. ft.*	*Drive Unit*	*Displacement liter*	*Fixed*	*Variable*	*Total*
Chevrolet	Malibu	4	16.6	Rear	3.8	$2,601	$1,947	$4,548
Mercedes	240D	4	13.0	Rear	2.4	2,885	1,529	4,414
Volvo	240DL	4	14.0	Rear	2.1	2,170	1,870	4,040
Dodge	Aries K	4	15.0	Fr.	2.2	2,258	1,749	4,007
Chevrolet	Citation	4	19.7	Fr.	2.8	1,749	2,236	3,985
Subaru	GL	4	12.0	Fr.	1.8	2,103	1,804	3,907
Honda	Accord	4	10.0	Fr.	1.8	2,194	1,694	3,888
Toyota	Corolla	4	11.0	Rear	1.8	2,207	1,507	3,714
Mazda	GLC	5	11.0	Rear	1.4	2,143	1,474	3,617
Datsun	210	4	8.0	Rear	1.5	2,176	1,441	3,617
Ford	Escort	3	16.3	Fr.	1.6	2,068	1,474	3,542
GM	Corsa J	4	13.2	Fr.	1.8	2,030	1,474	3,504
Dodge	Colt	3	11.0	Fr.	1.6	2,154	1,342	3,496
Plymouth	Horizon	4	17.0	Fr.	1.7	1,850	1,573	3,423
VW	Rabbit D	4	14.1	Fr.	1.6	2,187	1,122	3,309

Costs for all models have been computed on the basis of last quarter 1980 projections of cost and performance levels, with fuel at $1.60 per gallon, and a retention of 3 years, 60,000 mi.

Source: Runzheimer and Co., Inc.

The Winners

The clear winner in the cost derby is the Volkswagen Rabbit Diesel, despite its relatively high purchase price. It will be almost a third cheaper to own and operate than a Chevy Malibu, the study says.

• Of the next seven least-expensive cars, only three are to be made in the U.S. and have U.S. nameplates: the Plymouth Horizon, the GM Corsa J (to be available next spring) and the Ford Escort. Three are all Japanese: Toyota, Mazda and Datsun. One is made in Japan but has a U.S. nameplate: the Dodge Colt. The Rabbit, of course, is a German nameplate, but the car is made in the U.S.

Note that even the high-priced Mercedes 240D, with a fleet price tag of $18,863, is expected to be cheaper to own and operate than the Malibu.

Detroit is hardly ignoring these comparisons, of course, and the new generation of smaller, more fuel efficient cars promises to compare very favorably with the current crop of imports. But what is surprising now is why imports don't account for an even greater share of the U.S. market. The answer is largely that fleet owners and individuals who drive mainly on business often concentrate on buying American cars. And they account for 57% of all the new cars sold in the U.S. each year.

Runzheimer polled 43 fleet owners, whose fleets averaged 290 vehicles, and asked them about the cars they bought.

Through 1978, only 6% of the firms had any appreciable numbers of imports, and even those were primarily a result of the individual driver requesting a specific import—an executive asking for a Mercedes, for example. Last year, 10% of the fleets polled added imports, 84% still have no foreign cars at all in their garages. The reasons range from the pragmatic to the simply chauvinistic.

"Buy American" Policies

Roughly 60% of the fleet owners polled said that their companies had strict "Buy American" policies, 20% expressed concern about parts and service, 16% said the overall costs for domestics were better, and 3% felt that domestic engineering was superior.

In all, the percentage of foreign cars found in U.S. business fleets is estimated to be only about 4%—compared with the close to 30% purchased by the American public.

Incidentally, the more fuel-efficient cars are not only cheaper to run, they also hold their value better. According to Runzheimer, here's how much the 1981 models involved are expected to cost fleet owners new, and what they should fetch when turned in three years later (all models include automatic transmission, power steering, power brakes, AM radio and air conditioning):

Car	Cost	Trade-in
Chevy Malibu	$7,129	$ 2,680
Mercedes 240D	18,863	16,915
Volvo 240DL	9,064	6,664
Dodge Aries K	6,943	3,361
Chevy Citation	6,943	3,424
Subaru GL	7,043	4,295
Honda Accord	7,348	4,138
Toyota Corolla	6,436	3,088
Mazda GLC	5,929	2,620
Datsun 210	6,233	2,900
Ford Escort	6,225	3,069
GM Corsa J	6,350	3,318
Dodge Colt	6,421	3,205
Plymouth Horizon	7,157	3,830
VW Rabbit D	7,501	4,453

THE WALL STREET JOURNAL, Monday, August 25, 1980
Your Money Matters — p. 28

Biggest 9-Month Loss Ever In U.S.

Ford Losses Reach $1.23 Billion

By GUY DARST
Associated Press Writer

DETROIT — Ford Motor Co. said Tuesday it lost $595 million in the third quarter, bringing its losses so far in 1980 to $1.23 billion, the biggest nine-month losses for any firm in the nation's history.

The quarterly loss by the No. 2 automaker was reported one day after a loss of $567 million was announced by General Motors Corp., the world's largest carmaker.

When GM's quarterly loss was announced Monday, it was believed to be a record for a U.S. firm. However, U.S. Steel Corp. reported it lost $668.9 million in the final quarter of 1979. The steelmaker had first reported a loss of $561.7 million, but revised that after changing its accounting practices for 1979.

Ford Chairman Philip Caldwell and President Donald E. Petersen said in a statement that the loss was the result of lower industry sales, a lower market share for Ford and higher interest costs, with cost-reduction actions a "partial offset."

They predicted the firm would show improvement in the fourth quarter, in part because of a hoped-for good reception for the new Ford Escort and Mercury Lynx front-wheel drive subcompacts.

The loss, amounting to $4.95 per common share, was still less than some Wall Street analysts had predicted for the No. 2 automaker. Those forecasts had ranged up to $700 million in red ink.

Despite beating predictions, Ford saw its credit rating slip a notch Tuesday, just before it passed out the loss statement. Standard & Poor's Corp., one of the two leading bond rating agencies, lowered Ford's rating from "AA" to "A" because of what it said was increasing uncertainty that Ford could restore strong profits soon.

In last year's third quarter, Ford earned $103 million or 85 cents a share.

Ford's worldwide sales fell by $1 billion or 11 percent from $9.02 billion to $8.01 billion.

Of the loss, $569 million was incurred in the United States, compared with a U.S. loss of $299 million in the third quarter last year. Outside the country, Ford lost $26 million against a profit in last year's period of $402 million.

Ford's loss would have been $787 million except for tax credits totaling $194 million. Similar credits in the period last year were $421 million, largely because of a change in British tax laws. The remaining $2 million represented minority interests in consolidated subsidiaries.

Despite the ocean of red ink, Ford said it was increasing by $1 billion its capital spending in the 1981-1984 period, with a large part of that going to increased capacity for four-cylinder engines. In May, Ford said it was cutting 1980-1984 spending by $2.5 billion.

On Monday, GM, the industry leader, announced a third-quarter loss of $567 million. GM's pre-tax loss for the quarter was a record $953 million.

The nine-month loss for Ford of $1.23 billion contrasted with profits of $1.21 billion for the first nine months of 1979. That translated into a loss of $10.20 per share against profits of $10.10 per share.

Chrysler Also Reports Huge Loss

DETROIT (AP) — Chrysler Corp. lost $490 million in the third quarter of 1980, but it was the only one of the Big Three automakers to show improved results over the second quarter, the firm reported today.

The loss brought total red ink for the auto industry's Big Three companies to $1.65 billion for the July-September period. General Motors Corp. lost $567 million and Ford Motor Co. lost $595 million.

Chrysler's loss worked out to $7.42 per common share. In the same period last year, the company lost $461 million or $7.15 per common share. That brought the company's total deficits to $2.54 billion over the past seven quarters.

Sales for the quarter fell 20 percent from $2.5 billion,

Study: Trade Barriers Cost Consumers Billions

WASHINGTON (AP) — Countering political demands for stiffer import controls, a Federal Trade Commission report says trade barriers already on the books have jacked up prices to consumers by billions of dollars without benefiting U.S. industry and jobs by anywhere near that amount.

An economic study of five products, chosen because they are subjects of government measures to protect U.S. industries from foreign competition, said that "The overwhelming result of these case studies is that the costs of protection invariably exceed the benefits."

45

It looked at textiles, sugar, color television sets, citizens band radios and nonrubber shoes, and said the higher prices to U.S. consumers for those products alone is about $2.073 billion annually. By contrast, benefits in the form of pay to U.S. workers who could otherwise lose their jobs was put at $281 million per year.

The study comes as election-year pressures are mounting for federal measures to protect U.S. industries hit hard by the recession, primarily the automobile and steel industries. Supporters of trade restrictions say they save jobs and help the U.S. balance of payments.

The study said protectionist measures usually are urged by special interests, companies that have foreign competition and unions representing their workers. However, it said, "the costs (of trade barriers) are dispersed among possibly millions of consumers."

The study said the leading example of how international agreements can cause higher prices to U.S. consumers is in textiles.

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4 THE WALL STREET JOURNAL,
Tuesday, Sept. 9, 1980

Japanese Car Makers Visit U.S. to Discuss Joint Ventures and Purchase of Supplies

By Amanda Bennett

Staff Reporter of The Wall Street Journal

DETROIT—Japanese auto makers are shopping for auto parts in the U.S. this week. But even if their buying spree exceeds everyone's wildest expectations, the effect will be more cosmetic than real.

A group including officials of Japan's largest auto makers and Japanese government representatives, are spending a week here talking with U.S. parts makers, prior to a tour of U.S. factories next week. The Japanese have a shopping list, including glass, fabrics, carpets, spark plugs, batteries and turbochargers, that they believe they could buy from U.S. makers to install in Japanese cars.

Also, the Japanese will discuss possible joint venture and licensing agreements for some auto parts with U.S. firms.

The group was formed by U.S. and Japanese officials out of the political tension that has arisen because of high levels of Japanese car imports and low levels of U.S. car sales. At the first meeting here yesterday Robert E. Hertzstein, under secretary for international trade for the U.S. Commerce Department, noted that U.S. parts suppliers have shared in the auto-sales slump, with about half their capacity idle and a half million workers out of jobs. More sales to foreign manufacturers might ease their plight, he said.

Alleviating Pressure

For the Japanese, increased purchases of U.S.-made parts might help alleviate some of the recent pressure to restrict their car sales here.

Neither the U.S. and Japanese government officials nor the buyers and sellers themselves, have stated any goal for the amount of parts they hope will be bought and sold as a result of the visit. Because the value of auto parts sold to Japan is so small —about $80 million last year, compared with $1.2 billion imported from Japan—"even a doubling or tripling of sales wouldn't make much sense," Mr. Hertzberg said following a meeting.

Instead the Japanese say they are hoping to "sincerely open up more rapport with American suppliers," said Hiroshi Takahashi, executive vice president of Nissan Motor Co., which makes Datsuns. Eventually U.S. parts makers hope at least to increase their participation in the Japanese car market.

Even these goals, however, face huge obstacles, ranging from stiff Japanese quality requirements to suspicion — and perhaps some hostility—by parts makers. "A potential problem is the fear that this is intended as a publicity enterprise," George Galster, a vice president at Champion Spark Plug Co., based in Toledo, told the group.

No Japan Auto Quotas

TOKYO (AP) — Japan will not unilaterally impose quotas on auto exports to the United States to placate U.S. criticism of Japan's rapid advance into the American auto market, top officials of the Ministry of International Trade and Industry said today.

The officials, during a meeting with new Prime Minister Zenko Suzuki, said neither the ministry nor the auto industry would take steps to set a limit on exports to the United States because such measures might violate U.S. anti-trust laws, a ministry spokesman said.

The setting of quotas on U.S. exports might also spur protectionist moves in Europe, where there also is mounting unhappiness over Japan's auto export advances, the spokesman said the officials told Suzuki.

Suzuki reportedly approved the ministry policy of not seeking voluntary curbs on the shipments of automobiles to the United States.

The spokesman said the officials told Suzuki that the ministry, however, continues to urge the auto industry to "show restraint" in its exports to the United States.

The TRADE GAME

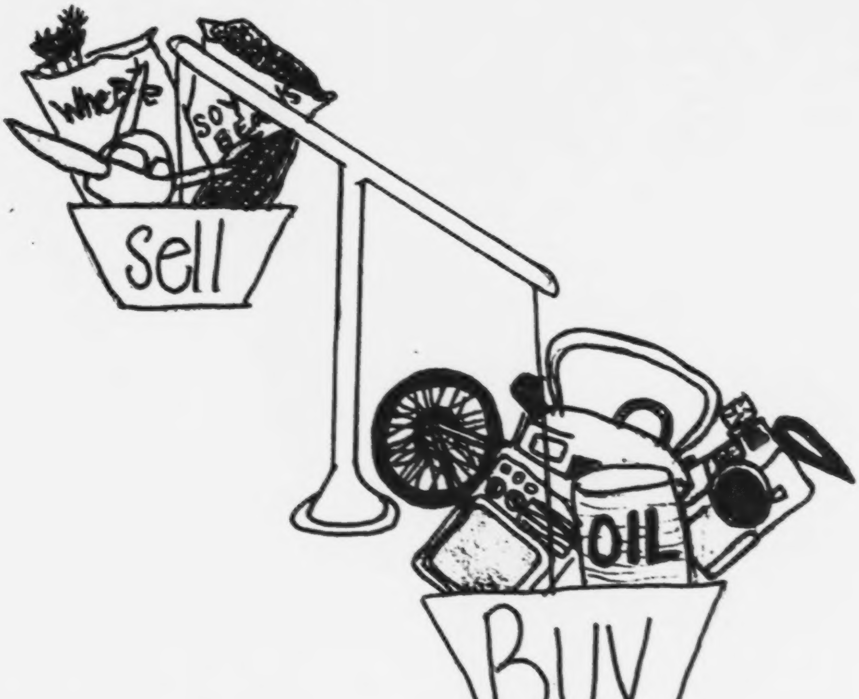
Grade level:	5-7
Note:	This game is written from the consumer's point of view. A unionist or an industrialist would hold different opinions on the issues presented in this game.
Goals:	Students will begin to recognize the importance of international trade, especially U.S. - Japan trade. Students will begin to recognize some of the issues in international trade.
Vocabulary:	tariff quota import export productivity capital technology protectionist commodities consumer raw materials market
Directions:	Get dice and a marker for each player. Tape the game board together, it should spell TRADE. This is a game for two players. Roll the dice--high roll begins. Roll the dice and move forward that number of spaces. Then pick up a card. Read the card aloud and move backwards or forwards as indicated. Sometimes your trading partner will also move. If you land on a short cut space you can take the short cut, otherwise you must go the long way. If both you and your partner land on the same space at the same time the first one to say, "Balance of Trade" gets to go ahead 3 spaces. The winner must land exactly on The End to win. Good luck!
Evaluation:	The students should be able to complete the check up sheet after reading the introduction and playing the game.

INTERNATIONAL TRADE

NO NATION IS SELF-SUFFICIENT. ALL NATIONS NEED EITHER RAW MATERIALS, AGRICULTURAL PRODUCTS, OR MANUFACTURED GOODS FROM OTHER NATIONS. THE BUYING AND SELLING OF THESE COMMODITIES AMONGST NATIONS IS CALLED INTERNATIONAL TRADE.

WHILE THIS EXCHANGE IS NECESSARY AND USUALLY PROFITABLE, THERE ARE PROBLEMS, SUCH AS WHEN A NATION BUYS MORE FROM OTHER NATIONS THAN IT SELLS. IF A NATION IMPORTS MORE THAN IT EXPORTS, A TRADE IMBALANCE OCCURS.

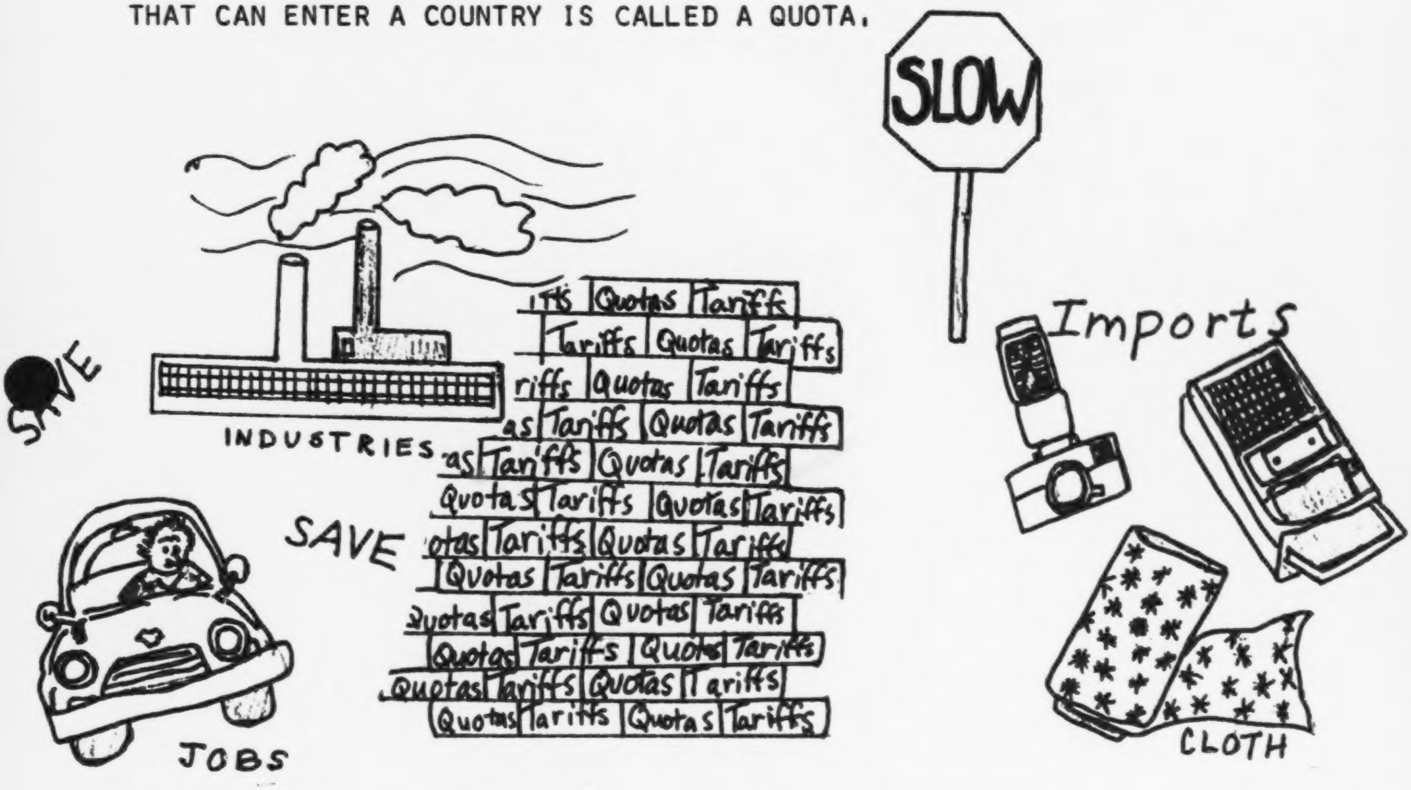
COUNTRIES CAN BORROW MONEY. OTHER COUNTRIES MAY INVEST THEIR MONEY OR CAPITAL IN THAT COUNTRY. FOREIGN INVESTMENTS MAY BE USEFUL. JUST AS YOUR FAMILY MAY HAVE TO BORROW MONEY TO BUY A CAR, COUNTRIES MAY HAVE TO BORROW TO DEVELOP THEIR INDUSTRIES, AGRICULTURE, AND MINERAL RESOURCES.



COUNTRIES BUY MORE AT CERTAINS TIMES THAN THEY SELL. THE NATION THAT IS BUYING MORE THAN IT IS SELLING NEEDS TO ENCOURAGE

OTHER NATIONS TO BUY MORE OF ITS PRODUCTS SO THAT IT CAN BALANCE ITS TRADE.

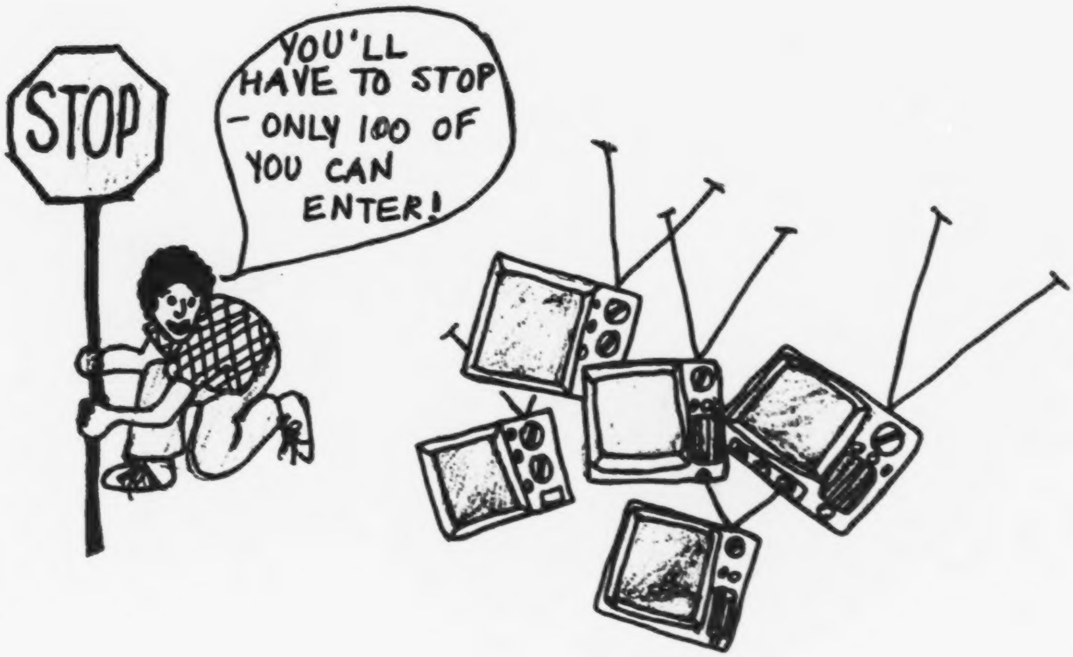
SOMETIMES INSTEAD OF ENCOURAGING OTHERS TO BUY ITS PRODUCTS ABROAD, A NATION SETS UP BARRIERS SO THAT FOREIGN PRODUCTS HAVE A HARDER TIME ENTERING ITS MARKETS. A NATION MIGHT LIMIT THE NUMBER OF CERTAIN IMPORTS THAT CAN ENTER THEIR COUNTRY--FOR INSTANCE, TELEVISION SETS. THIS LIMIT ON THE NUMBER OF PRODUCTS THAT CAN ENTER A COUNTRY IS CALLED A QUOTA.



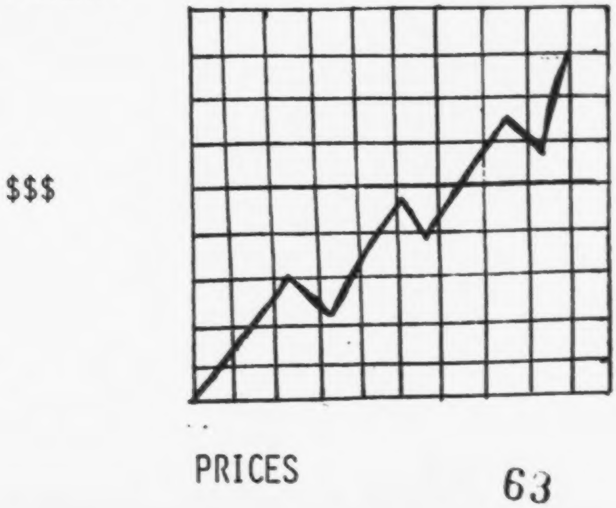
OR A COUNTRY CAN MAKE ANOTHER COUNTRY'S GOODS MORE EXPENSIVE BY PUTTING A SPECIAL TAX ON ITS PRODUCTS. THIS IS CALLED A TARIFF.

ORIGINAL COST	$5,000
+ TARIFF	$1,000
NEW COST TO CUSTOMER	$6,000

THESE BARRIERS TO TRADE--QUOTAS AND TARIFFS, ARE SUPPOSED TO PROTECT A NATION'S OWN INDUSTRIES AND JOBS FROM FOREIGN COMPETITION.


STOP
YOU'LL HAVE TO STOP - ONLY 100 OF YOU CAN ENTER!

BUT MANY TIMES THE COSTS OF THIS PROTECTIONISM EXCEEDS ITS BENEFITS. THE PRICE THAT THE CONSUMER HAS TO PAY FOR GOODS RISES BY BILLIONS OF DOLLARS AND THE BENEFITS TO INDUSTRY AND JOBS IS NOWHERE NEAR THAT AMOUNT.



Nations must find ways of working out their trading problems so that everyone can benefit. Perhaps you will be one of the people to find solutions to these and other trading problems.

Here are a few good books that will help you to further your understanding of international trade:

Understanding Today's Economics. Robert, Crane, Franklin Watts, New York, 1979

International Trade. Kenneth Smith, Lerner Publications Co., Minneapolis, Minnesota, 1970.

International Trade in Action. Adrian A. Paradis, Julian Messner, New York, 1979.

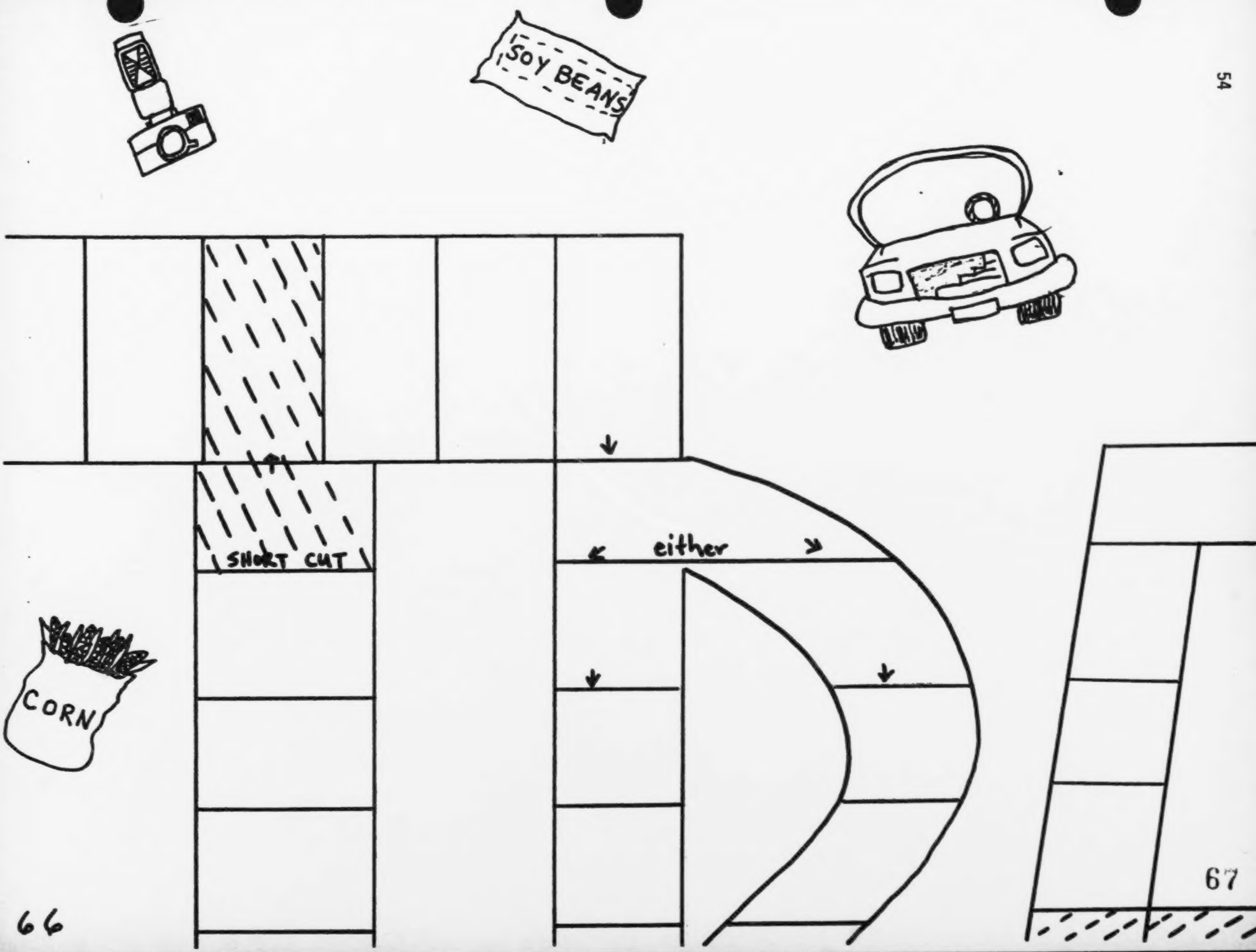
CHECK UP SHEET

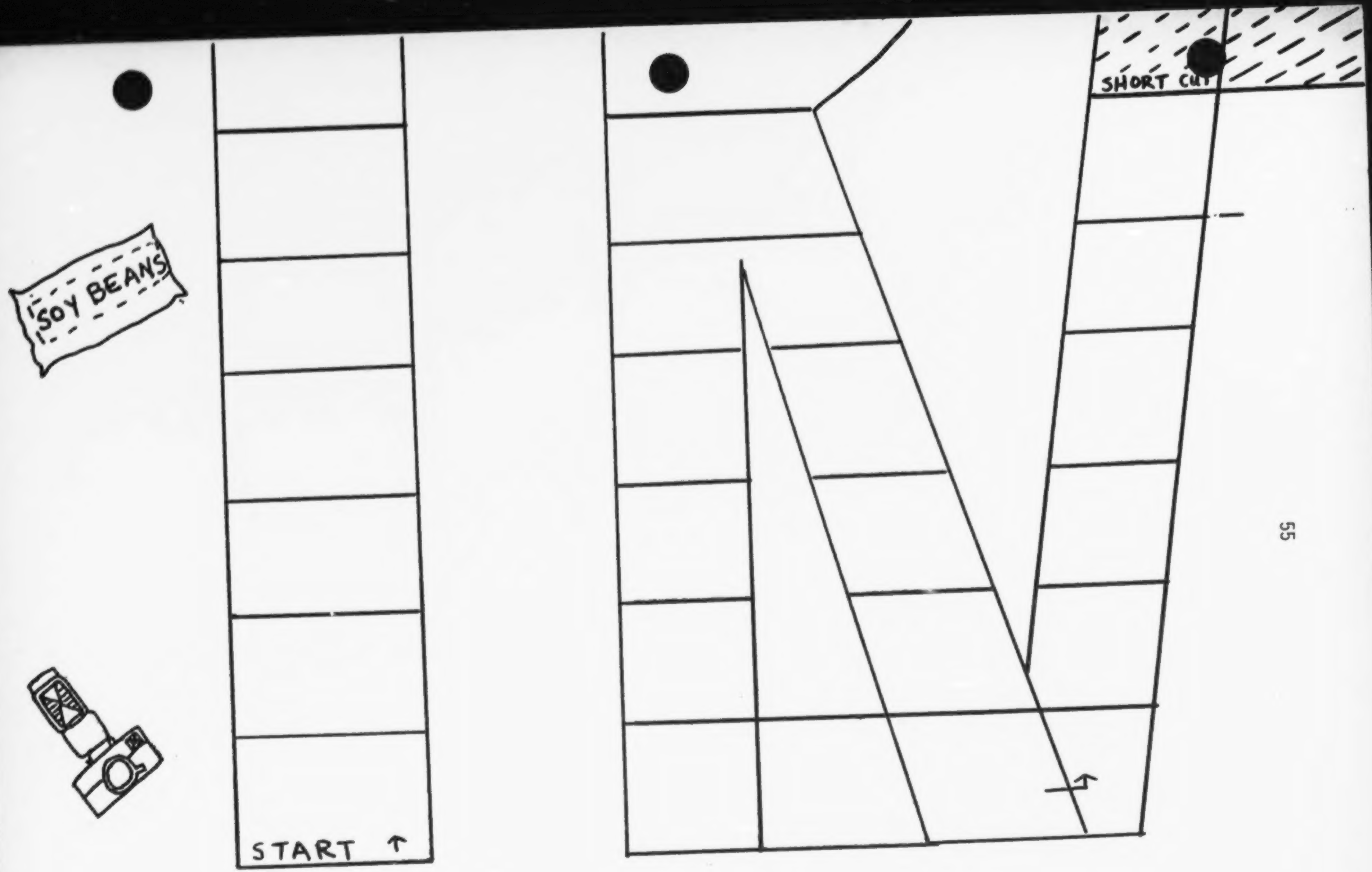
DIRECTIONS: USE THE INTRODUCTION AND ALL THE KNOWLEDGE THAT YOU HAVE GAINED FROM THE TRADING GAME TO FILL IN THE BLANKS BELOW. THEN ENTER THE FIRST LETTER OF EACH OF YOUR ANSWERS IN THE NUMBERED BOXES. THESE LETTERS SHOULD SPELL SOMETHING THAT YOU HAVE LEARNED ABOUT.

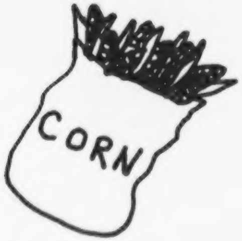
1. A SPECIAL TAX PUT ON FOREIGN GOODS IS CALLED A ______________.
2. OIL, COPPER, AND IRON ORE ARE ALL ______________ MATERIALS.
3. CORN, SOYBEANS, AND WHEAT ARE ALL ______________ PRODUCTS.
4. THE ______________ OF NEW TECHNOLOGIES HELPS TO MAKE NEW PRODUCTS AVAILABLE AT LOWER PRICES.
5. GOODS SOLD TO FOREIGN COUNTRIES ARE CALLED ______________.
6. WHEN A COUNTRY IMPORTS AS MUCH AS IT EXPORTS THEY HAVE ACHIEVED A ______________ OF TRADE.
7. JAPAN'S AUTO INDUSTRY IS HIGHLY ______________. IN SOME FACTORIES 93% OF ALL THE JOBS ARE DONE BY MACHINES.
8. THE _______ ON THE NUMBER OF CERTAIN PRODUCTS THAT CAN ENTER A COUNTRY IS CALLED A QUOTA.
9. THE U.S. EXPORTS CIVILIAN ______________ TO JAPAN.
10. IF A COUNTRY OPENS UP A FACTORY IN ANOTHER COUNTRY ______________ JOBS ARE CREATED.
11. JAPAN EXPORTS MANY ______________ TO THE U.S.
12. A TARIFF MAKES FOREIGN GOODS MORE ______________.

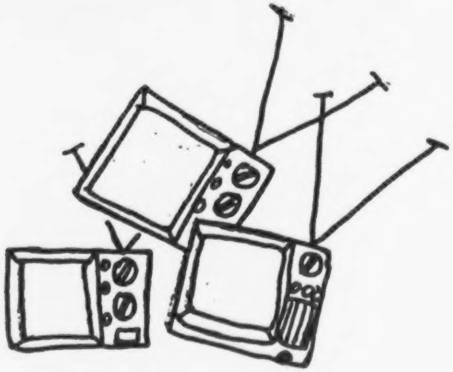
1	2	3	4	5

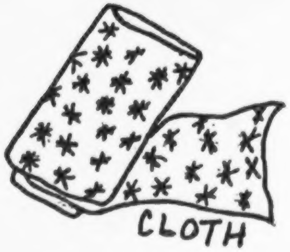
6	7	8	9	10	11	12

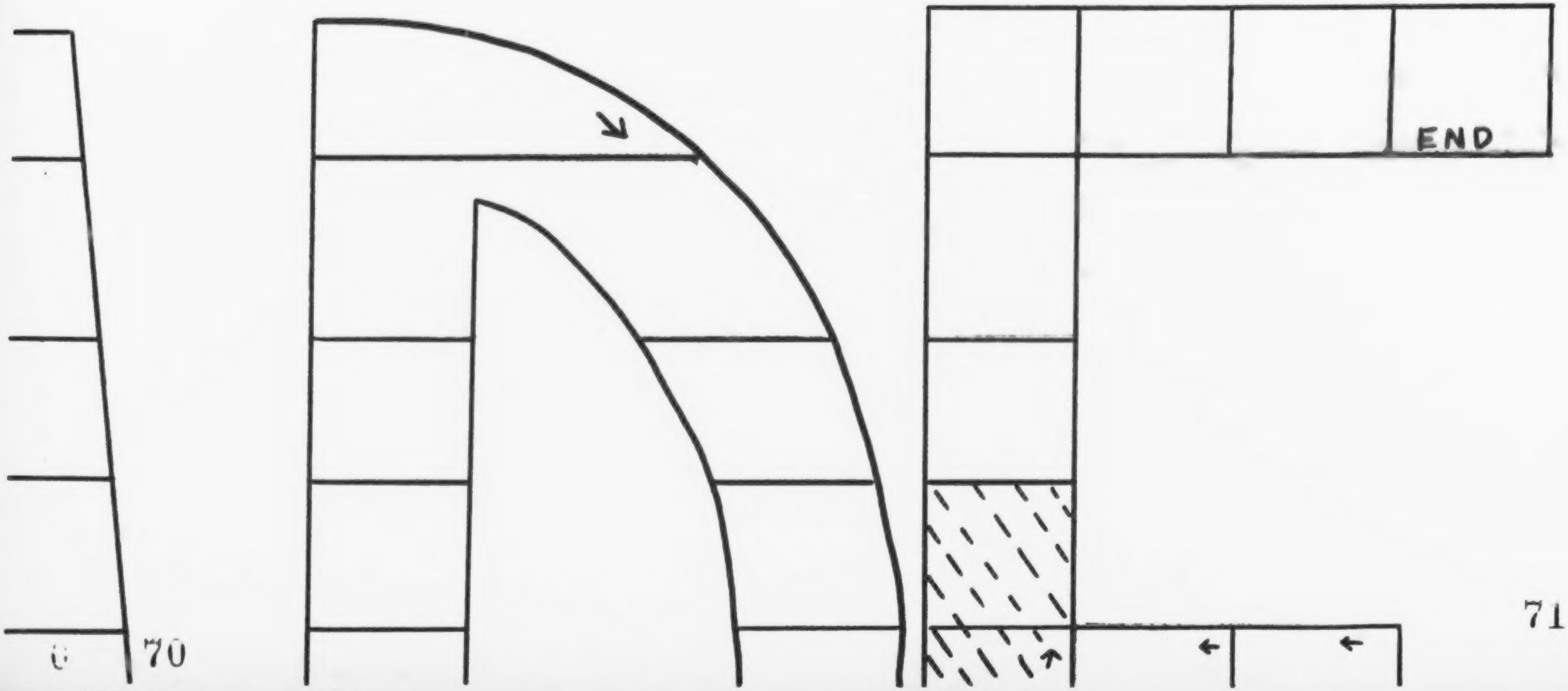

SOY BEANS
SHORT CUT
either
CORN

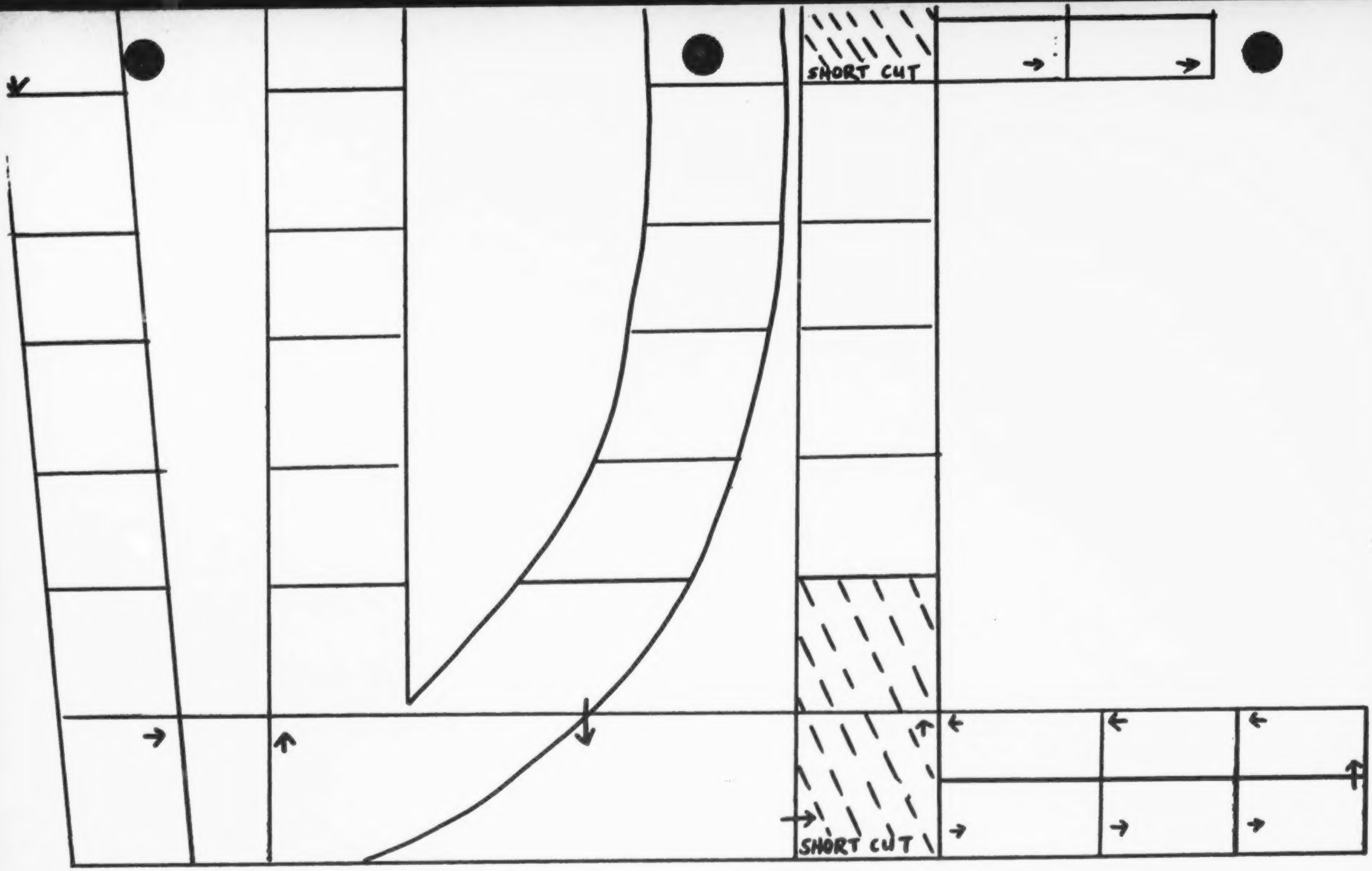

SOY BEANS
START
SHORT CUT


CORN




CLOTH


END


SHORT CUT
SHORT CUT

These are the player's cards. Cut them apart. One set is marked Japan for one player and the other player is the U.S.

JAPAN

YOUR COUNTRY HAS DECIDED TO OPEN UP AN AUTO FACTORY IN THE OTHER COUNTRY. GO FORWARD TWO SPACES AND YOUR TRADING PARTNER CAN ALSO GO FORWARD TWO SPACES.

JAPAN

THE JAPANESE GOVERNMENT IS ENCOURAGING ITS INDUSTRIES TO MAKE INVESTMENTS IN THE U.S. GO FORWARD TWO SPACES. YOUR TRADING PARTNER CAN GO TWO SPACES.

JAPAN

NEW TECHNOLOGY DEVELOPED IN THE AUTO INDUSTRY ALLOWS YOUR AUTO MANUFACTURERS TO CUT COSTS AS THEY HAVE BECOME 93% AUTOMATED. GO FORWARD THREE SPACES.

JAPAN

YOUR COUNTRY DECIDES TO IMPORT MORE BEEF AND CITRUS JUICE FROM THE OTHER COUNTRY. YOU MAY GO FORWARD TWO SPACES AND YOUR TRADING PARTNER CAN GO FORWARD TWO SPACES.

JAPAN

YOUR COUNTRY HAS CUT TARIFFS ON FORESTRY PRODUCTS--ESPECIALLY LUMBER AND PAPER. GO FORWARD TWO SPACES. YOUR TRADING PARTNER ALSO CUT TARIFFS ON IMPORTS SO YOUR PARTNER CAN GO FORWARD 2 SPACES.

JAPAN

THE JAPANESE HAVE ACCEPTED U.S. NOISE TEST METHODS ON AMERICAN MADE CARS FOR EXPORT TO THEIR COUNTRY. THIS MEANS EASIER U.S. ACCESS TO THE JAPANESE MARKET. GO FORWARD 2 SPACES. YOUR TRADING PARTNER CAN GO FORWARD 2 SPACES.

JAPAN

YOUR AUTO EXPORTS ARE UP FROM LAST YEAR. DUE TO THE OIL CRISIS AND YOUR CAR'S HIGH FUEL EFFICIENCY, SALES ARE BOOMING. GO FORWARD 4 SPACES.

JAPAN

YOUR COUNTRY'S PRODUCTIVITY RATE IS INCREASING. GO FORWARD THREE SPACES.

JAPAN

KIKKOMAN FOODS IS OPENING A PLANT IN WISCONSIN. 80 NEW JOBS WILL BE CREATED. GO FORWARD ONE SPACE. YOUR TRADING PARTNER CAN ALSO GO FORWARD TWO SPACES.

JAPAN

YOUR COUNTRY HAS CUT TARIFFS ON IMPORTED AGRICULTURAL PRODUCTS. GO FORWARD TWO SPACES. YOUR TRADING PARTNER CAN GO FORWARD TWO SPACES.

JAPAN

YOUR COUNTRY IS DOING LONG-RANGE PLANNING WITH YOUR TRADING PARTNERS. GO FORWARD FOUR SPACES. YOUR PARTNER CAN GO FORWARD TWO SPACES.

JAPAN

YOUR COUNTRY HAS CUT TARIFFS ON FISHERY PRODUCTS. GO FORWARD TWO SPACES. YOUR TRADING PARTNER CAN GO FORWARD TWO SPACES.

JAPAN

MITSUBISHI DECIDES TO RUN GRAIN ELEVATORS IN CALIFORNIA. THIS PROVIDES THE U.S. WITH ADDITIONAL CAPITAL TO FINANCE EMPLOYMENT AND GROWTH. GO FORWARD TWO SPACES. YOUR TRADING PARTNER CAN ALSO GO FORWARD TWO SPACES.

U.S.

JAPAN IS INCREASING ITS IMPORTS OF AGRICULTURAL MACHINERY. THIS IS GOOD FOR YOUR BALANCE OF TRADE. GO FORWARD THREE SPACES.

U.S.

YOUR COUNTRY'S PRODUCTIVITY RATE IS DECREASING BECAUSE INFLATION MAKES MONEY WORTHLESS AND HIGHER WAGES MUST BE PAID TO PRODUCE THE SAME AMOUNT OF GOODS. GO BACK THREE SPACES.

U.S.

JAPAN IS INCREASING ITS IMPORTS OF AIRCRAFT. GO FORWARD THREE SPACES BECAUSE IT IS GOOD FOR YOUR BALANCE OF TRADE.

U.S.

JAPAN IS INCREASING ITS IMPORTS OF CORN AND SOYBEANS. GO FORWARD THREE SPACES. THIS IS GOOD FOR YOUR BALANCE OF TRADE.

U.S.

JAPAN IS INCREASING ITS IMPORTS OF COTTON. GO FORWARD THREE SPACES. THIS IS GOOD FOR YOUR BALANCE OF TRADE.

U.S.

Your country sends a trade mission to increase its exports to the other country. Go forward two spaces.

U.S.

Your country has put a tax (tariff) on all textiles being imported from the other country. Go back one space.

U.S.

Your country has limited the number of TV sets that the other country can sell (trade quota) to your country. Go back one space. Your trading partner must also go back one space.

U.S.

Japan increases purchases of auto parts. Go forward two spaces.

U.S.

Your country has put a quota on the number of CB's* that can be imported from Japan. Go back one step. Your trading partner must also go back one space.

* Citizen Band Radios

U.S.

Your company is studying the export market. It is planning for and encouraging exports. Go forward two spaces.

U.S.

UNIONS HAVE INFLUENCED YOUR GOVERNMENT TO USE PROTECTIONIST MEASURES TO SAVE JOBS IN YOUR COUNTRY. GO BACK TWO SPACES. YOUR TRADING PARTNER MUST GO BACK ONE SPACE.

U.S.

JAPAN IS INCREASING ITS IMPORTS OF CHEMICALS AND FERTILIZERS. GO FORWARD THREE SPACES. THIS IS GOOD FOR YOUR BALANCE OF TRADE.

ARTIFACTS

Artifacts

People learn through their senses. Young children, especially, enjoy touching and smelling objects. For this reason many teachers use displays to stimulate interest in a subject and recognize that valuable information about a culture can be gleaned from looking at some of its products. Research skills can be sharpened if the students are asked to think about the following: Where, by whom and in what circumstances was this object meant to be used? What condition of life, geography, climate, natural resources, technology, ways of making a living or social customs and values are suggested by the object? Is the object used today? Was it used in the past? How has it changed? The students will notice similarities and/or contrasts with their own experiences and with guidance, they will be able to appreciate the aesthetic value of the object and the skill and time it took to make it. Descriptive powers can be exercised through listing each object's attributes (color, texture, size, shape, and the materials it is made of). Vocabulary can be built through matching the name for the object with the object, and through Seek n' Find and crossword puzzles. (see following pages)

Before asking the children to share Japanese artifacts with the class, suggest that they bring in objects that they feel are unique to our culture. Things they might consider are: cooking utensils, clothing, agricultural tools, games, educational materials, toys, stamps, and household items. They will come up with many original ideas and some that are not at all unique to the United States. One class brought in a Schlitz beer can, Mickey Mouse watch, Chicago album, soybeans, bubble gum, baseball cards, and a comic book. A short description of how each object is used should be written assuming the person reading the description would be unfamiliar with it. The objects that the students gather certainly do not tell everything about life in the United States but they do tell something. Ask the students some of the above questions about values, resources and technology suggested by the item. They should now be able to recognize that the artifacts that they will bring in from Japan will only begin to help them to appreciate that country's culture.

Ask the children to bring in things from Japan. Many of the objects brought in will be from Taiwan or Hong Kong. Now is a good time to help the students discriminate between Chinese and Japanese cultures. Our media often mixes the two and this leads to confusion. If you are not sure if an article is Japanese ask a parent or community person to help. If your school has funds for collecting realia, a good place to purchase materials on Japan is: Toguri Mercantile, 851 Belmont, Chicago, IL.*

You will need a large table to display the objects tastefully. Have the children make a card for each of the objects, naming it and describing its uses. Explain to them that they must handle things carefully so that people will be willing to share their things with them again. But handle the objects they must - so don't accept anything greatly treasured or ask that the person share it for just a short time.

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*Your students might want to exchange artifacts with students in Japan.
Contact: Robert Carroll, Afro-Asian Cultural Exchange, C.P.O. Box 871
Kingston, N.Y. 12401

SEEK 'N FIND JAPANESE WORDS

TO ACCOMPANY JAPANESE ARTIFACTS BOX.

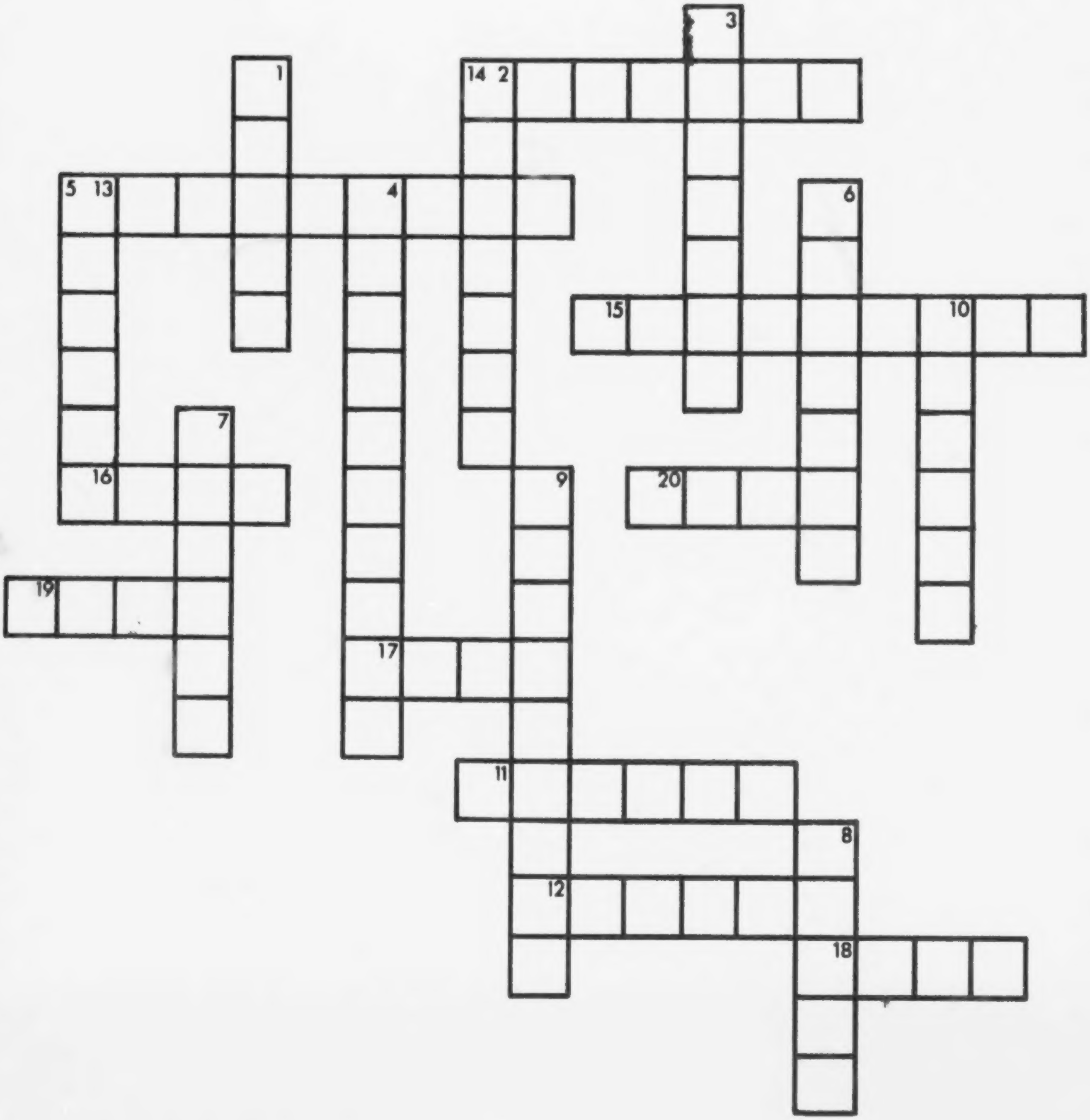
A	D	C	H	A	W	A	N	O	P	E	X	D	R	E	G	H	I
P	F	L	X	M	N	K	T	H	O	W	A	N	J	L	E	O	S
F	S	Z	K	O	I	T	P	A	F	K	G	M	X	H	T	I	E
L	P	Q	U	S	R	F	L	S	S	T	W	B	T	D	A	G	N
O	T	S	T	A	K	O	R	H	F	N	D	X	Z	Y	E	J	S
H	V	C	P	R	U	Q	T	I	Z	K	I	M	O	N	O	L	U
K	Y	F	T	A	B	D	G	I	J	N	S	T	F	Q	R	F	Y
O	T	O	K	K	U	R	I	M	F	G	H	A	Q	K	R	U	L
T	P	F	Z	A	B	U	T	O	N	S	I	T	M	O	V	R	X
O	Y	L	Z	M	F	R	S	L	B	A	N	A	S	Z	T	O	Y
S	H	A	M	O	J	I	F	B	C	D	J	M	X	A	L	S	M
B	E	N	T	O	B	A	K	O	S	F	U	I	U	R	Q	H	P
T	F	L	B	A	C	S	O	R	O	B	A	N	F	A	L	I	T
Y	S	U	R	I	B	A	C	H	I	Z	M	X	L	F	G	K	I
T	U	S	B	V	X	Y	Z	W	R	E	H	J	R	P	O	I	B
L	Q	R	K	O	I	N	O	B	O	R	I	V	T	S	W	D	U
R	M	I	B	E	N	T	O	O	B	A	K	O	L	R	Q	G	P

WORDS TO FIND

FUROSHIKI - A CLOTH TO WRAP THINGS IN
TATAMI - STRAW MAT USED AS FLOORING IN A JAPANESE-STYLE ROOM
ZABUTON - A CUSHION
SHINJU - PEARLS
SHAMOJI - WOODEN SPOON FOR RICE
KOTO - STRINGED INSTRUMENT
KIMONO - TRADITIONAL JAPANESE CLOTHING
TAKO - KITE
SOROBAN - ABACUS
KOINOBORI - CLOTH CARP FLOWN ON CHILDREN'S DAY

SARA - DISH FOR FISH OR VEGETABLES
SENSU - FAN
GETA - SHOES
OWAN - SOUP BOWL
SURIBACHI - BOWL TO GRIND GRAIN OR VEGETABLES IN
BENTOO BAKO - LUNCH BOX
HASHI - CHOPSTICKS
TOKKURI - SAKE PITCHER
KOZARA - SOY SAUCE DISH
CHAWAN - TEA CUP

PUZZLE TO ACCOMPANY ARTIFACTS BOX


3
1
14 2
5 13
4
6
15
10
7
16
9
20
19
17
11
8
12
18

S

CROSSWORD PUZZLE TO ACCOMPANY JAPANESE ARTIFACTS BOX

CLUES DOWN:

1. A FAN
2. AN ANCIENT CALCULATOR OR ABACUS
3. A SAKE PITCHER
4. A LUNCH BOX
5. TRADITIONAL JAPANESE CLOTHING
6. A LOW CUSHION FOR SITTING ON
7. STRAW MATS USED AS FLOORING IN A JAPANESE STYLE ROOM
8. CHOPSTICKS
9. A CLOTH USED TO WRAP THINGS IN
10. A TEA CUP

CLUES DOWN

11. PEARLS
12. A SOY SAUCE DISH
13. CLOTH CARP FLOWN ON CHILDREN'S DAY IN JAPAN
14. WOODEN SPOON USED FOR SERVING RICE
15. A BOWL USED TO GRIND GRAIN OR VEGETABLES IN
16. A SOUP BOWL
17. A STRINGED INSTRUMENT
18. A DISH FOR FISH OR VEGETABLES
19. WOODEN FOOTWEAR
20. A KITE

SOROBAN WORK CARDS

GOALS

1. The student will learn how to manipulate one form of calculator used in many Asian countries.
2. The concept of place value will be reinforced.
3. The student will learn another method of adding and subtracting.

EVALUATION

The student will be able to manipulate a soroban to set numbers, and to do simple addition and subtraction problems.

VOCABULARY

soroban

set

beam

rod

clear

ones rod

tens rod

hundreds rod

INSTRUCTIONS

The following student sheets may be thermofaxed, dittoed and laminated so that your students have individual sets. A traditional American counting frame can be used if the extra beads are taped up to make it more like a soroban. This unit is designed for the student who understands place value and knows the basic addition and subtraction facts.

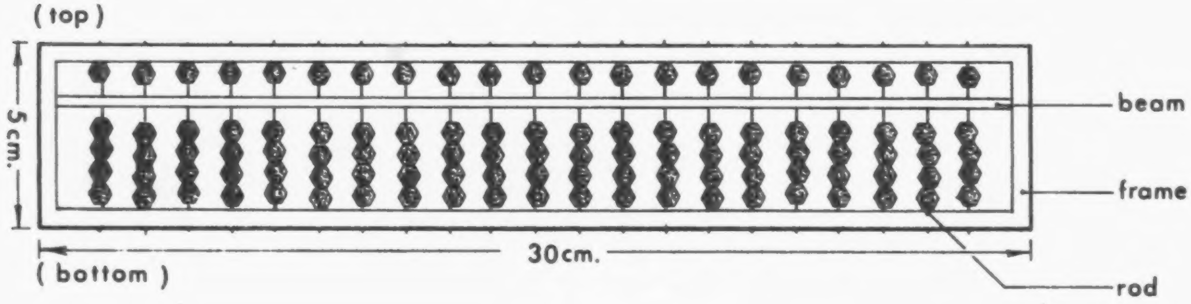
Further Reference

Kojima, Takashi. The Japanese Abacus: Its Use and Theory. Charles Tuttle Co., Rutland, Vermont, 1974.

CARD 1

SOROBAN

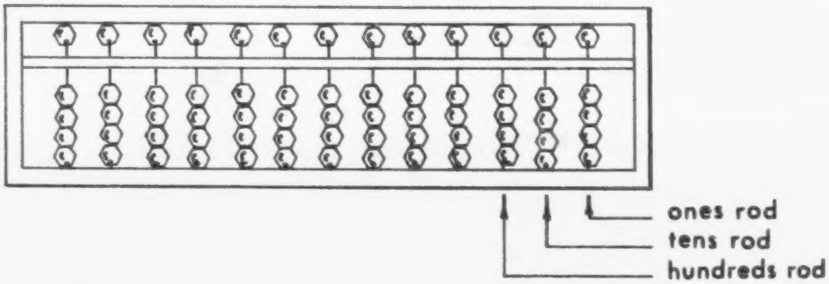
THE ABACUS IS AN ANCIENT CALCULATOR STILL USED IN MANY ASIAN COUNTRIES. IN JAPAN IT IS CALLED A SOROBAN. THE JAPANESE SOROBAN IS A FRAME DIVIDED INTO AN UPPER AND LOWER SECTION BY A BEAM. IT CAN BE USED FOR ADDITION, SUBTRACTION, MULTIPLICATION, AND DIVISION.


(top)
5 cm.
beam
frame
30cm.
(bottom)
rod

- -

CARD 3

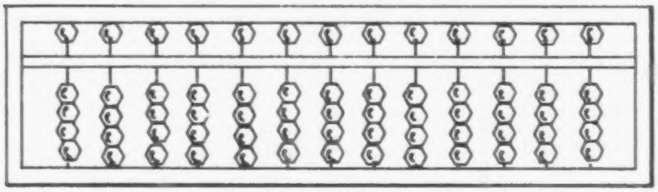
HOLD YOUR SOROBAN IN YOUR LEFT HAND AND MOVE THE BEADS WITH THE THUMB AND INDEX FINGER OF YOUR RIGHT HAND.


ones rod
tens rod
hundreds rod

CARD 2

BEFORE YOU BEGIN WORK ON THE SOROBAN, YOU MUST CLEAR IT. THIS IS DONE BY MOVING ALL OF THE BEADS IN THE UPPER SECTION TO THE TOP OF THE FRAME AND ALL OF THE BEADS IN THE LOWER SECTION TO THE BOTTOM OF THE FRAME.

CLEAR YOUR SOROBAN. IT SHOULD LOOK LIKE THIS:



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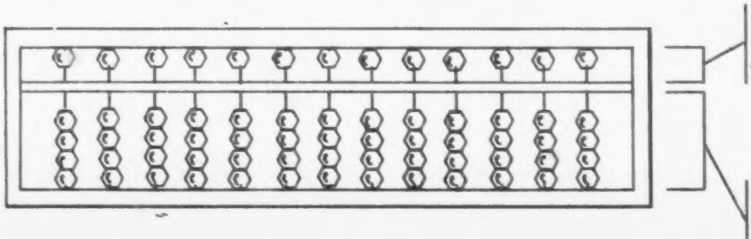
CARD 4

THE SOROBAN USUALLY HAS 13, 15, OR 23 RODS WITH ONE BEAD ON EACH ROD IN THE UPPER SECTION AND FOUR BEADS ON EACH ROD IN THE LOWER SECTION.



EACH BEAD HERE HAS A VALUE OF FIVE

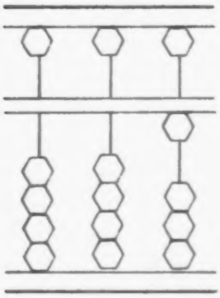
EACH BEAD HERE HAS A VALUE OF ONE

TO SET A NUMBER LESS THAN 10, YOU ONLY NEED TO COUNT AND MOVE BEADS ON THE ONES ROD.

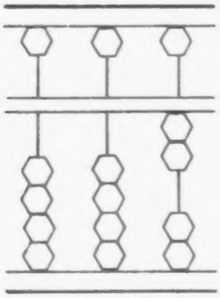
CARD 5

WHEN READING THE SOROBAN, YOU COUNT ONLY THE BEADS THAT HAVE BEEN MOVED TO THE BEAM. HERE ARE SOME NUMBERS AND HOW THEY WOULD LOOK ON THE SOROBAN:

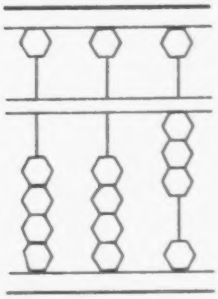
1



2



3



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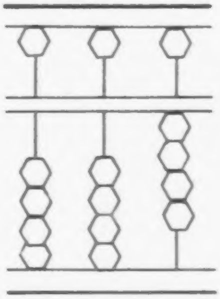


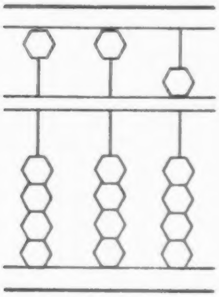
CARD 7

SET THE NUMBERS 6, 7, 8, AND 9. SET MEANS TO MOVE THE BEADS TO THE POSITION THAT SHOWS THE NUMBER INDICATED. CHECK YOUR ANSWERS WITH THE DRAWINGS ON THE BACK OF THIS CARD.

CARD 6

TO SET THE NUMBER 5, MOVE THE BEAD IN THE UPPER SECTION OF THE ONES ROD DOWN TO THE BEAM.

5



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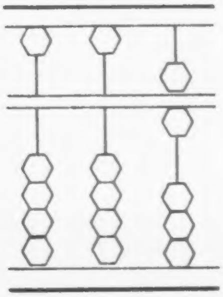
CARD 3

6



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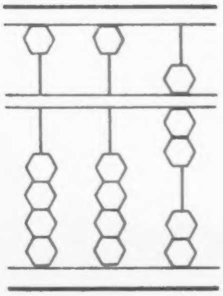
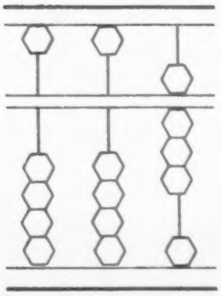
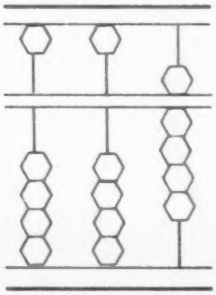


3

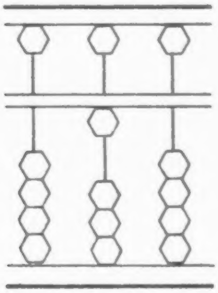


9



CARD 9

To SET 10 ON THE SOROBAN, CLEAR THE BEADS ON THE ONES ROD AND MOVE ONE BEAD ON THE LOWER SECTION OF THE TENS ROD UP TO THE BEAM. YOUR SOROBAN SHOULD LOOK LIKE THIS:



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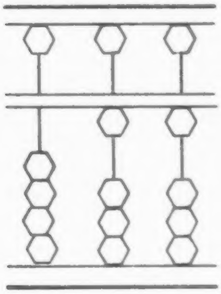
CARD 11

SET 12, 13, 14, AND 15 ON YOUR SOROBAN.

CHECK YOUR ANSWERS ON THE BACK.

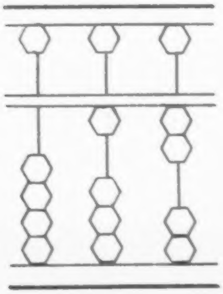
CARD 10



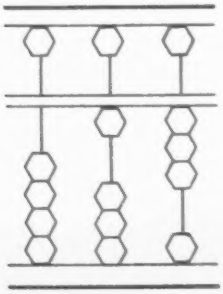
THIS IS 11. WITH A NUMBER OF 10 OR MORE, DO THE DIGIT FURTHEST TO THE LEFT FIRST. TO MAKE 11, FIRST MOVE UP ONE BEAD ON THE LOWER SECTION OF THE TENS ROD, THEN MOVE UP ONE BEAD ON THE LOWER SECTION OF THE ONES ROD.

CARD 12

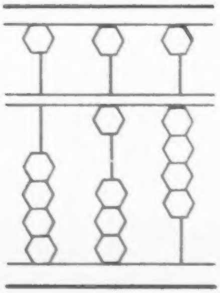
12



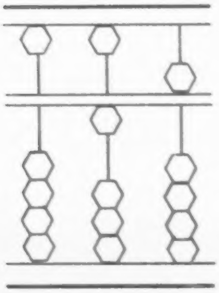
13



14



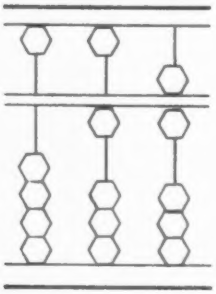
15



CARD 13

SET 16 ON YOUR SOROBAN.

FIRST MOVE ONE BEAD ON THE TENS ROD UP TO THE BEAM AND THEN MOVE THE BEAD IN THE UPPER SECTION OF THE ONES ROD DOWN. NEXT, MOVE ONE BEAD IN THE LOWER SECTION OF THE ONES ROD UP TO THE BEAM. YOUR SOROBAN SHOULD LOOK LIKE THIS:



SET 17, 18, AND 19 ON YOUR SOROBAN.

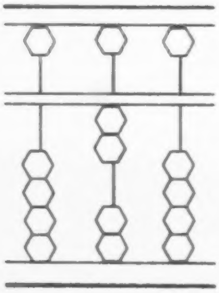
CHECK YOUR ANSWERS ON THE BACK.

- -

CARD 15

WITH A CLEAR SOROBAN, SET 20.

TO DO THIS, MOVE TWO BEADS ON THE TENS ROD UP TO THE BEAM. NOW YOUR SOROBAN SHOULD LOOK LIKE THIS:

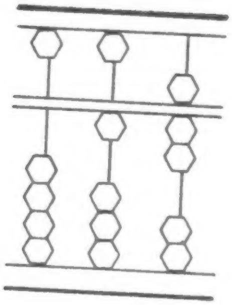


SET 24, 27, AND 30 ON YOUR SOROBAN.

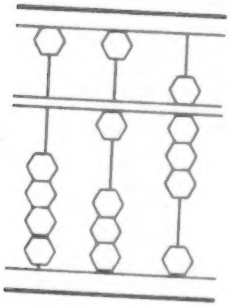
CHECK YOUR ANSWERS ON THE BACK.

CARD 14

17



18



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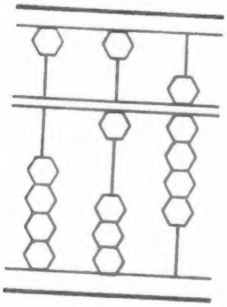
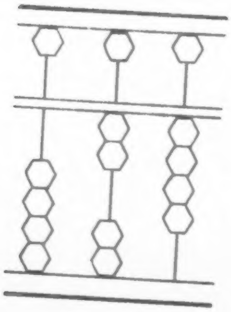
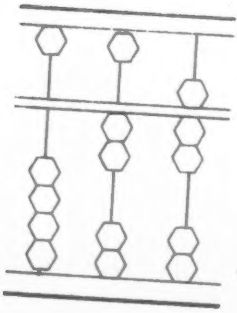


CARD 16

24



27



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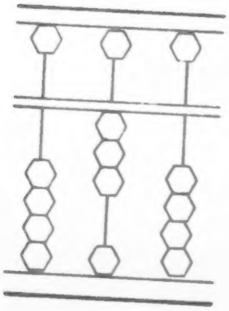


CARD 17

PRACTICE SETTING: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,
14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24,
25, 26, 27, 28, 29, AND 30.

- -

SOROBAN ADDITION

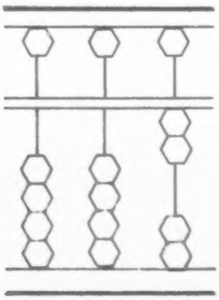
CARD 19

HERE'S HOW TO ADD 2 AND 1.

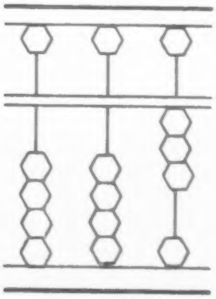
FIRST CLEAR YOUR SOROBAN.

THEN PUSH TWO BEADS ON THE ONES ROD UP TO THE BEAM.

YOUR SOROBAN NOW READS 2.



2 + 1 = 3



TO ADD 1 TO THIS NUMBER, PUSH ONE MORE BEAD ON THE ONES ROD UP TO THE BEAM.

YOUR RESULT OR ANSWER IS 3 AND YOUR SOROBAN LOOKS LIKE THE PICTURE ABOVE.

CARD 19

SET THE NUMBERS 57, 69, 72, 33, AND 94

GET A PARTNER. GIVE EACH OTHER NUMBERS TO SET ON THE SOROBAN.

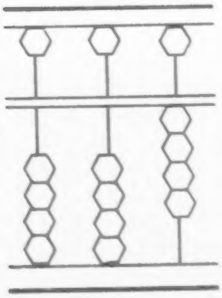
- -

CARD 20

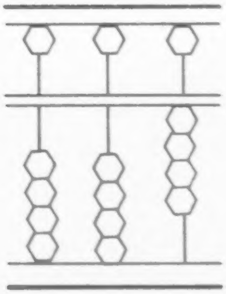
NOW TRY 3 + 1 AND 2 + 2

YOUR ANSWERS SHOULD LOOK LIKE THIS:

3 + 1 = 4



2 + 2 = 4



CARD 21

NOW TRY 4 + 1 = ____.

FIRST CLEAR YOUR SOROBAN. SET 4 ON YOUR SOROBAN. SINCE THE BEAD IN THE TOP SECTION ON THE ONES ROD IS EQUAL TO 5 JUST MOVE THAT BEAD DOWN TO THE BEAM WITH THE INDEX FINGER AND THEN WITH THE SAME FINGER MOVE DOWN THE FOUR BEADS ON THE ONES ROD IN THE LOWER SECTION. YOUR ANSWER IS 5.

NOW TRY 5 + 2 = ____. 3 + 3 = ____. 4 + 5 = ____.

CHECK YOUR ANSWERS WITH THE DRAWINGS ON THE BACK OF THIS CARD.

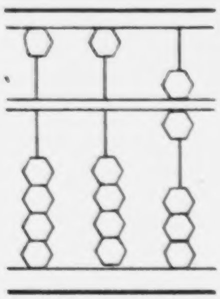
- -

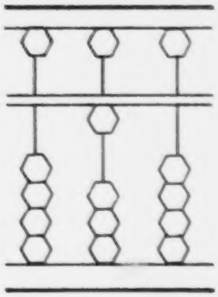
CLEAR YOUR SOROBAN.

CARD 23

NOW TRY 6 + 4 = ____.

FIRST SET 6 ON THE ONES ROD LIKE THIS:





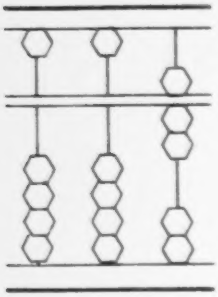
NOW MOVE DOWN THE ONE BEAD ON THE ONES ROD WITH THE INDEX FINGER, THEN MOVE UP THE 5 BEAD ON THAT SAME ROD WITH THE INDEX FINGER. NOW WITH YOUR THUMB MOVE UP ONE BEAD ON THE TENS ROD. YOUR SOROBAN SHOULD LOOK LIKE THIS:

IF YOU DON'T UNDERSTAND THIS, THINK, "4 IS 6 LESS THAN 10" TAKE 6 AWAY ON THE ONES ROD AND MOVE UP ONE ON THE TENS ROD.

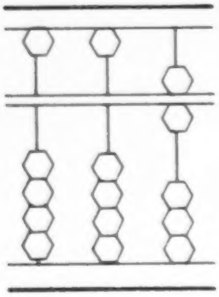
NOW TRY 7 + 3 = ____. CHECK YOUR ANSWER ON THE BACK.

CARD 22

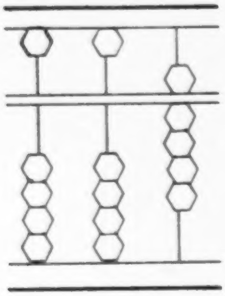
5 + 2 = 7



3 + 3 = 6

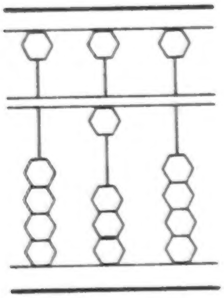


4 + 5 = 9



CARD 24

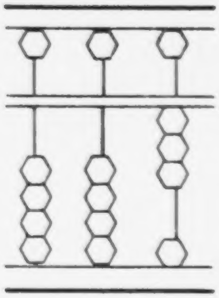
7 + 3 = 10



CARD 25

TRY 3 + 3 = ____.

SET 3 ON THE ONES ROD LIKE THIS:



TO ADD 3 MOVE 2 BEADS DOWN ON THE ONES ROD WITH YOUR INDEX FINGER, THEN MOVE ONE BEAD UP ON THE TENS ROD WITH THE THUMB.

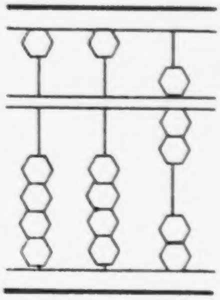
IF YOU DON'T UNDERSTAND THIS THINK, "3 IS 2 LESS THAN 10", TAKE TWO AWAY ON THE ONES ROD AND THEN PUSH UP ONE ON THE TENS ROD.

NOW TRY: 3 + 9 = ____. 9 + 6 = ____. 6 + 9 = ____.

CHECK YOUR ANSWERS ON THE BACK OF THIS CARD.

- -

CARD 27



CLEAR YOUR SOROBAN.

TRY 7 + 6 = ____.

SET 7 ON YOUR SOROBAN:

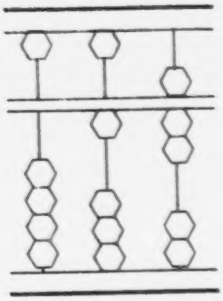
NEXT ADD 6 BY MOVING ONE BEAD UP ON THE ONES ROD WITH THE INDEX FINGER, MOVE THE 5 BEAD UP WITH THAT FINGER, THEN WITH THE THUMB MOVE ONE BEAD UP ON THE TENS ROD. NOW YOU HAVE 13.

NOW TRY 5 + 9 = ____. 7 + 7 = ____.

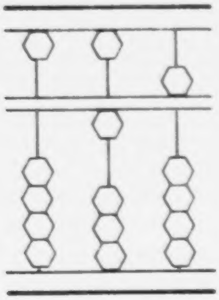
CHECK YOUR ANSWERS ON THE BACK OF THIS CARD.

CARD 26

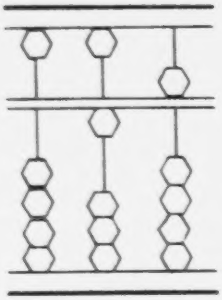
3 + 9 = 17



9 + 6 = 15

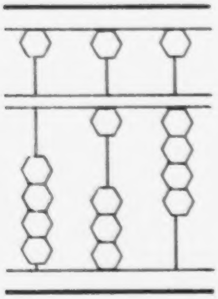


6 + 9 = 15

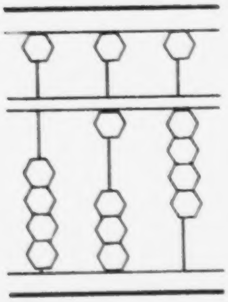


CARD 23

5 + 9 = 14



7 + 7 = 14

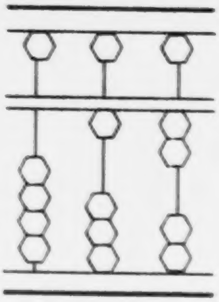


CARD 29

CLEAR YOUR SOROBAN.

TRY 12 + 3 = ____.

FIRST SET 12 ON YOUR SOROBAN:



TO ADD 3 THINK, "ADD 10, TAKE AWAY 2". TO DO THIS, MOVE TWO BEADS DOWN ON THE ONES ROD, MOVE ONE BEAD UP ON THE TENS ROD. YOU NOW HAVE 20.

NOW TRY: 14 + 9 = ____. 23 + 7 = ____. 54 + 3 = ____.

CHECK YOUR ANSWERS ON THE BACK OF THIS CARD.

- -

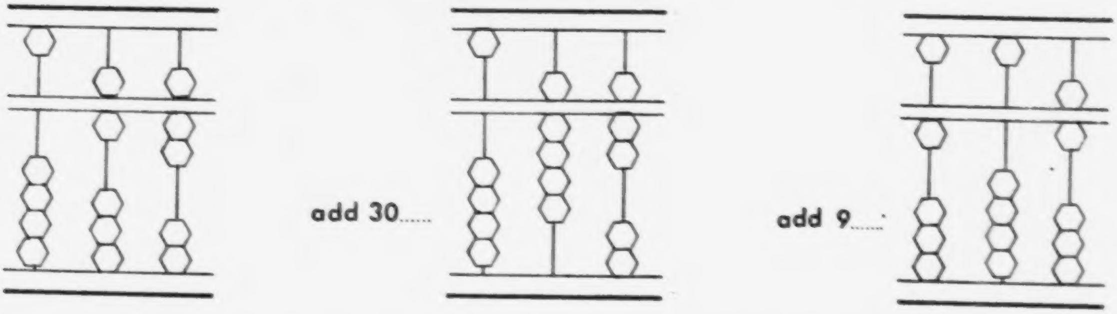
CLEAR YOUR SOROBAN.

CARD 31

TRY 67 + 39 = ____.

FIRST SET 67 ON YOUR SOROBAN:

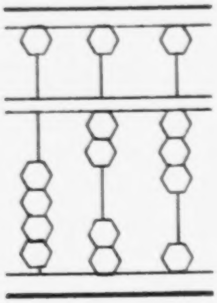
NOW MOVE THREE BEADS UP ON THE TENS ROD TO ADD 30.



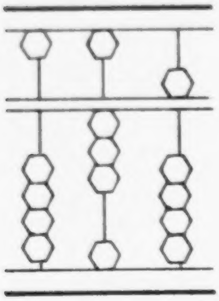
THEN, TO ADD NINE, MOVE ONE BEAD ON THE ONES ROD DOWN AND ON THE TENS ROD MOVE THE BEAD IN THE UPPER SECTION UP, AND FOUR BEADS IN THE LOWER SECTION OF THE TENS ROD DOWN (THIS CLEARS THE TENS ROD). NOW MOVE ONE BEAD UP ON THE HUNDREDS ROD.

CARD 30

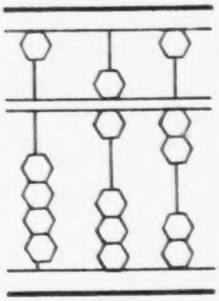
14 + 9 = 23



28 + 7 = 35



54 + 8 = 62



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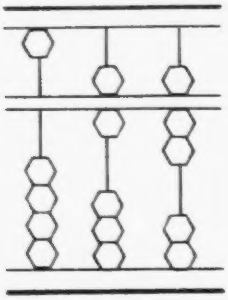
CARD 32



CLEAR YOUR SOROBAN.

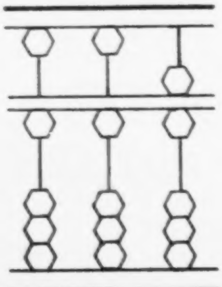
TRY 67 + 49 = ____.

FIRST SET 67:

NOW TO ADD FORTY NINE MOVE THE BEAD ON THE UPPER SECTION OF THE TENS ROD UP AND THE BEAD ON THE LOWER SECTION OF THAT ROD DOWN, THEN MOVE ONE BEAD UP ON THE HUNDREDS ROD. (YOU CAN THINK, "ADD 100, TAKE AWAY 60").

NEXT, TO ADD NINE, MOVE ONE BEAD DOWN ON THE ONES ROD AND ONE BEAD UP ON THE TENS ROD.

YOUR ANSWER SHOULD LOOK LIKE THIS:



CARD 33

FOR PRACTICE TRY THESE:

136 + 53 = ____.

SET 136 ON YOUR SOROBAN. NEXT ADD 50. THEN ADD 3.

249 + 31 = ____.

SET 249 ON YOUR SOROBAN. NEXT ADD 30. (THINK, "30 IS 20 LESS THAN 100"). PUSH ONE BEAD UP ON THE HUNDREDS ROD AND PUSH TWO BEADS DOWN ON THE TENS ROD. NOW ADD 1.

542 + 21 = ____.

62 + 37 = ____.

CHECK YOUR ANSWERS ON THE BACK OF THIS CARD.

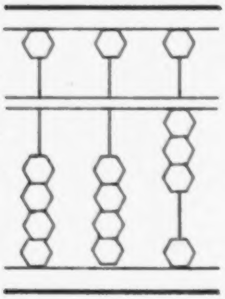
CARD 35

SOROBAN SUBTRACTION

CLEAR YOUR SOROBAN.

TRY 3 - 2 = ____.

FIRST SET 3 ON YOUR SOROBAN LIKE THIS:



TO SUBTRACT 2 JUST PUSH TWO BEADS DOWN ON THE ONES ROD. YOU NOW HAVE 1.

TRY: 4 - 2 = ____.

7 - 3 = ____.

9 - 5 = ____.

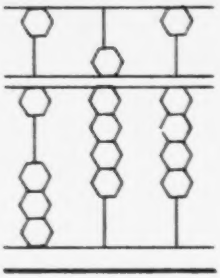
6 - 4 = ____.

5 - 1 = ____.

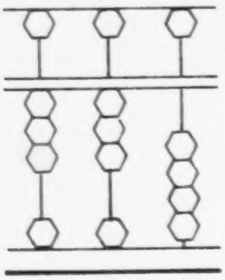
CHECK YOUR ANSWERS ON THE BACK OF THIS CARD.

CARD 34

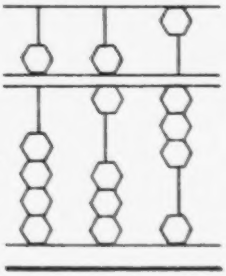
136 + 58 = 194



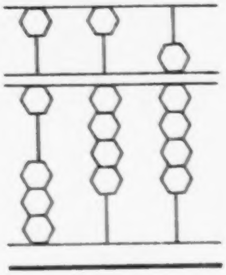
249 + 81 = 330



542 + 21 = 563

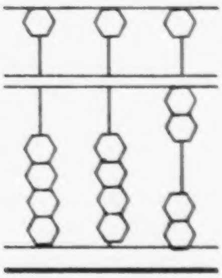


62 + 87 = 149

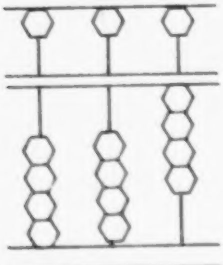


CARD 36

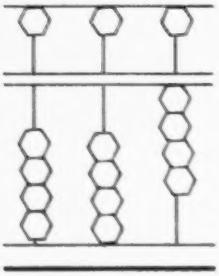
4 - 2 = 2



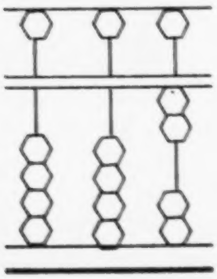
7 - 3 = 4



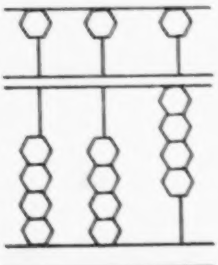
9 - 5 = 4



6 - 4 = 2

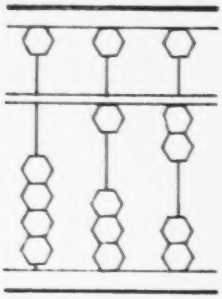


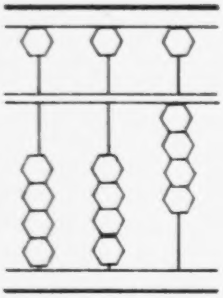
5 - 1 = 4

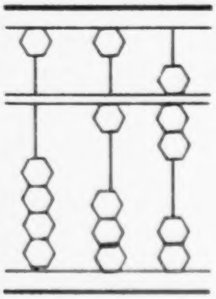


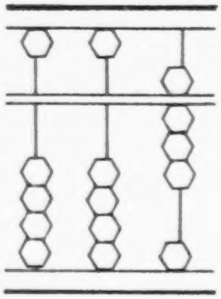
Try 12 - 3 = ____.   Set 12 on your soroban: Card 33

Now move the bead on the tens rod down with your index finger and two beads up on the ones rod with your thumb. Now your soroban should look like this:


(12)


(4)


(17)


(8)

If you don't understand this think "3 from 10 is 2". Push down the bead on the tens rod and up two beads on the ones rod. Try 17 - 9 = ____.

Your soroban should look like this for 17:

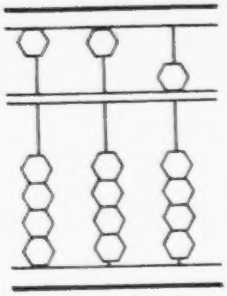
To subtract 9 move the bead on the tens rod down and one bead on the ones rod up. Now you have 8.

CARD 37

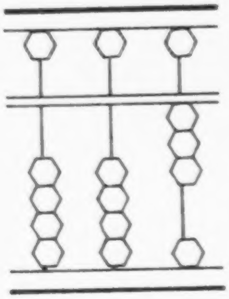
CLEAR YOUR SOROBAN.

TRY 5 - 2 = ____.

FIRST SET 5 ON YOUR SOROBAN LIKE THIS:



YOU KNOW THAT 3 AND 2 MAKE FIVE, SO MOVE UP THREE BEADS ON THE ONES ROD WITH THE THUMB AND THEN MOVE UP THE FIVE BEAD WITH THE INDEX FINGER. YOUR SOROBAN SHOULD LOOK LIKE THIS:



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CARD 39

NOW YOU CAN PRACTICE ADDING AND SUBTRACTING MANY NUMBERS. MAKE UP PROBLEMS AND HAVE FUN WORKING THEM ON YOUR SOROBAN.

COOKING

A Taste of Japan

Objectives:
1. To provide the students with the opportunity to grow bean sprouts in the classroom.
2. To use these bean sprouts in an authentic Japanese recipe.
3. To taste a Japanese dish with the unique flavorings of ginger and soy sauce.
4. To introduce the students to two common methods of Japanese cooking - steaming (the rice) and stir-frying (sukiyaki).
5. To learn how to use chopsticks.

It is a valuable experience for the children to shop for the ingredients themselves and perhaps they will have a fund-raising effort to support the cooking project. A great deal of math is needed for the shopping as well as the measuring of the ingredients. An alternative to the children shopping is for them to bring the ingredients from home. We have found it helpful to have a parent supervise small groups as they cut and cook the food.

Vocabulary:
moyashi
gohan
hashi
sukiyaki

Introduction

Japan's climate, geography, ethnic heritage and religious beliefs are reflected in the diet of the people. The combination of these influences has traditionally produced a healthful diet, low in cholesterol. The waters surrounding Japan's islands are rich in fish, a staple in the Japanese diet, and the many varieties of seaweed are a source of iodine. Japan has never produced food surpluses because only 16% of this mountainous country is suitable for cultivation. Frugality has always been a necessity, even noblemen were expected to leave their bowls and plates absolutely clean. Today, it is still considered unsightly to leave a dish with uneaten food on it.

In the 6th century Japan had contact with China and during the 7th and 8th centuries China had great cultural influence on her neighbor. Soybeans and tea were two important borrowings. More recently new dietary ideas were accepted along with technology from the West. In particular, the increased importance of meat and dairy products has resulted in a growing number of obese Japanese.

The aesthetic values prized by the Japanese are reflected in their preparation and presentation of food. Reverence for nature is reflected in the appreciation of foods in their season when they are most flavorful. The visual beauty of the dish enhances the meal, attention to contrasts in color, shape and texture enhances eye appeal.

Evaluation

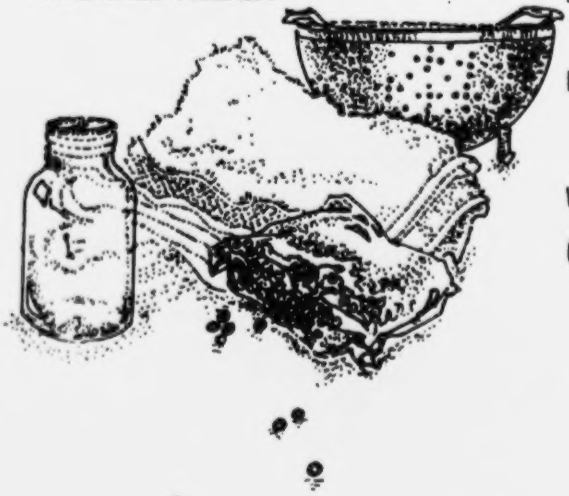
The children will try each of the new foods and try to use chopsticks.

Further Reference:

Japanese Foods for Health, Kay Shimizu, Shufunotomo Co., Ltd., 1974.
Asian Cookbook for Juniors and Beginners, Kay Shimizu, Shufunotomo Co., Ltd., 1973.
The Cooking of Japan, Rafael Steinberg and the Editors of TIME-LIFE BOOKS, New York, 1969.

HOW TO GROW BEAN SPROUTS

MATERIALS NEEDED:



114 GRAMS[1] MUNG PEAS (YIELDS OVER 451 GRAMS)

LARGE TURKISH TOWEL

WARM PLACE (20 - 23°C)[2]

CONTAINER TO SOAK BEANS IN

COLANDER FOR DRAINING BEANS

INSTRUCTIONS:

1. WASH DRIED GREEN MUNG PEAS OR BLACK SOYBEANS.

2. SOAK SEEDS OVERNIGHT (THEY WILL NEARLY DOUBLE IN SIZE).

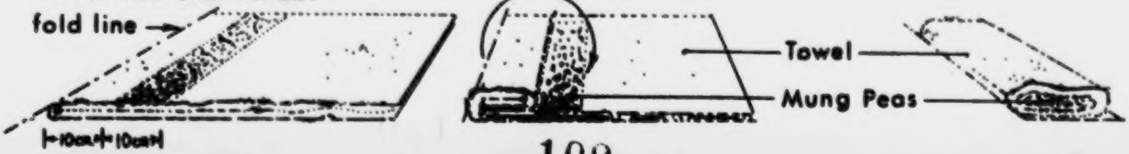
3. THE NEXT DAY RINSE THE SEEDS THOROUGHLY UNTIL THE WATER RUNS CLEAR.

4. WET AND WRING OUT A LARGE TURKISH TOWEL AND FOLD IT IN HALF LENGTHWISE.

5. STARTING AT ONE END OF THE FOLDED TOWEL, 10 CM FROM THE END, SPREAD A THIN LAYER OF SOAKED SEEDS 10 CM WIDE ACROSS THE TOWEL.

6. FOLD THE FIRST 10 CM OF THE TOWEL OVER THE SEEDS.

7. SPREAD ANOTHER THIN LAYER OF SEEDS OVER THE NEXT 10 CM OF THE TOWEL AND SO ON ACROSS THE TOWEL.

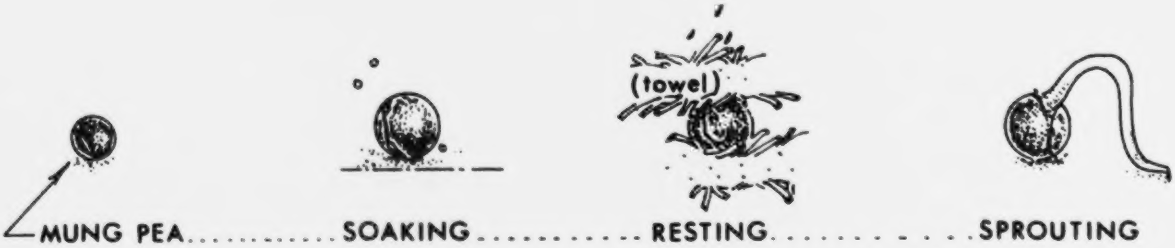


8. LEAVE FOLDED IN THIS MANNER ON A RACK OR COUNTER.

9 EACH DAY SPRINKLE LIGHTLY WITH ENOUGH FRESH WATER TO KEEP THE TOWEL DAMP.

10. IN FOUR TO SIX DAYS THE BEAN SPROUTS WILL MATURE (SOYBEANS NEED SIX TO EIGHT DAYS).

11. RINSE, DRAIN, AND USE YOUR BEAN SPROUTS OR THEY MAY BE REFRIGERATED IN A PLASTIC BAG AND KEPT FRESH FOR SEVERAL DAYS.



[1] 454 GRAMS = 1 POUND

[2] 63 - 75°F

THE ART WORK FOR "HOW TO GROW BEAN SPROUTS" WAS DONE BY LOUISE KRAUSS.

MOYASHI - BEAN SPROUTS

SERVES FOUR AS A SIDE DISH

INGREDIENTS:

200 G	BEAN SPROUTS
80 G	PORK ROAST OR STEAK (FINELY CHOPPED) OR GROUND PORK
10 ML	SESAME OIL
7.5 ML	GINGER (FINELY CHOPPED)
1	TOMATO
30 ML	SOY SAUCE
2.5 ML	SALT

UTENSILS:

- COLLANDER
- 5 L PAN
- MEASURING SPOONS

INSTRUCTIONS:

1. CUT PORK INTO SMALL PIECES.

2. SOAK TOMATO FOR 20 SECONDS IN BOILING WATER, THEN PLACE IN COLD WATER.

3. PEEL THE SKIN AND REMOVE THE SEEDS OF THE TOMATO.

Another simple bean sprouts recipe can be found in Japanese Food For Health by Kay Shimizer, Shufunotomo Co., Ltd. Japan 1974. p. 3 Bean Sprouts

4. CHOP THE TOMATO INTO 1 CM CUBES.

5. INTO 2 L OF BOILING WATER ADD 2.5 ML SALT.

6. ADD MEAT TO BOILING WATER.

7. ADD BEAN SPROUTS TO BOILING WATER.

8. BOIL BRIEFLY.

9. REMOVE BEAN SPROUTS AND MEAT FROM HOT WATER TO COLLANDER AND LET COOL.

10. MIX THE CHOPPED GINGER WITH THE SESAME OIL AND SOY SAUCE.

11. POUR OVER MEAT AND BEAN SPROUTS - MIX WELL.

12. ARRANGE THE MEAT AND BEAN SPROUTS ON A DISH WITH THE TOMATOES AROUND THEM.

GOHAN - STEAMED RICE

MATERIALS NEEDED: 240 ML JAPANESE RICE OR UNCONVERTED LONG-GRAIN WHITE RICE

SIEVE

360 ML WATER

2 L SAUCEPAN WITH LID

INSTRUCTIONS: (READ THE INSTRUCTIONS ON THE PACKAGE OF RICE)

1. POUR RICE INTO A SIEVE.
2. STIRRING WITH A LARGE SPOON OR A CLEAN HAND, RUN COLD WATER OVER THE RICE UNTIL THE WATER RUNS CLEAR.
3. DRAIN AND THEN TRANSFER THE RICE INTO THE 2 L PAN.
4. ADD 360 ML COLD WATER AND LET THE RICE SOAK FOR 30 MINUTES.
5. COVER THE PAN AND BRING THE RICE TO A BOIL OVER A HIGH HEAT.
6. TURN HEAT TO LOW AND COOK FOR ABOUT 20 MINUTES, OR UNTIL THE WATER HAS BEEN ABSORBED.
7. REMOVE FROM THE HEAT AND LET THE RICE REST IN ITS COVERED PAN FOR 5 MINUTES.
8. REMOVE THE LID FROM THE PAN AND FLUFF THE RICE GENTLY WITH CHOPSTICKS TO SEPARATE THE GRAINS.

SUKIYAKI

SERVES FOUR FOR A MEAL OR A CLASSROOM FOR A TASTE. SUKIYAKI IS HIGHLY SUCCESSFUL BECAUSE THERE ARE MANY INGREDIENTS TO DICE - ALLOWING EVERYONE TO TAKE PART IN SOME ASPECT OF THE COOKING AND THE CHILDREN ENJOY EATING IT.

INGREDIENTS TO COMBINE FOR A SAUCE:

120 ML SOY SAUCE

120 ML BEEF BROTH (BOULLION)

60 ML SAKE OR SHERRY

45 ML SUGAR

2.5 ML PEPPER

1 KILO SIRLOIN OR ROUND STEAK SLICED INTO THIN, DIAGONAL PIECES

INGREDIENTS GROUP #1

480 ML SLICED ONIONS (GREEN OR WHITE)

240 ML SLICED CELERY

240 ML SLICED MUSHROOMS

4 OR 5 SLICED WATER CHESTNUTS

SUKIYAKI (CONT.)

INGREDIENTS GROUP #2

1 BUNCH SLICED SCALLIONS (INCLUDE GREEN)

1 CAN BEAN SPROUTS

½ KILO SPINACH

45 ML OIL

UTENSILS NEEDED:

WOK OR ELECTRIC SKILLET

SPATULA FOR STIR FRYING

SHARP KNIVES

MEASURING SPOONS

CUTTING BOARDS

SUKIYAKI (CONT.)

INSTRUCTIONS:

1. HEAT OIL IN WOK.
2. BROWN MEAT IN IT.
3. PUSH MEAT TO THE SIDE OF THE WOK AND POUR SOME SAUCE ON IT.
4. ADD INGREDIENTS FROM GROUP #1. SAUTE ABOUT THREE MINUTES.
5. POUR REMAINING SAUCE INTO THE WOK AND ADD GROUP 2 VEGETABLES.
6. COVER AND STEAM 3 MINUTES.

THE SUKIYAKI IS DIPPED INTO A BEATEN RAW EGG AND SERVED WITH RICE.

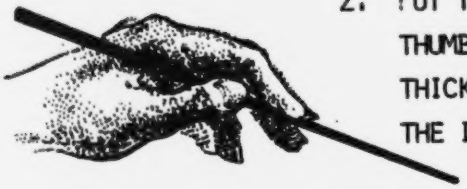
(SEE RECIPE P. 95)

S

HASHI - CHOPSTICKS

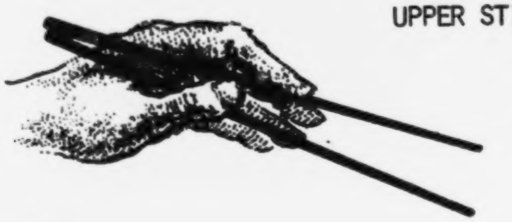
ONE WAY TO USE HASHI:

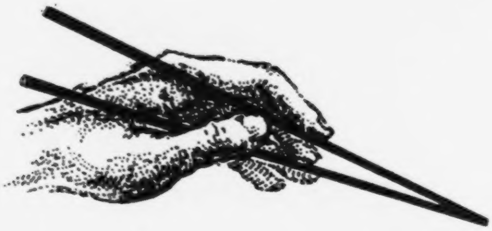
1. PLACE THE FIRST CHOPSTICK IN YOUR HAND AS YOU WOULD A PENCIL (THINNER TIP DOWN). IT IS BETWEEN THE INDEX AND MIDDLE FINGERS.



2. PUT THE SECOND CHOPSTICK IN THE CROOK OF THE THUMB ABOUT ONE THIRD OF THE WAY DOWN FROM THE THICKER END OF THE STICK. IT SHOULD REST ON THE INSIDE TIP OF THE RING FINGER.

3. KEEPING THE LOWER STICK MOTIONLESS, MOVE THE UPPER STICK DOWN TO MEET THE LOWER CHOPSTICK.





Disposable chopsticks are available for 2¢/pair. The children enjoy learning how to manipulate them in school and then taking them home to practice.

FOLKTALES

Folktales of Japan

Objectives:
1. To study the folktales of Japan as a type of literature.
2. To discover some aspects of Japanese culture through literature.
3. To recognize that some themes of folktales are universal.
4. To reinforce sequencing skills (through Kamishibai - a paper play).
5. To recognize that puppetry is a traditional art form in Japan.
6. To give the students the opportunity to dramatize a folktale through puppetry.

Introduction:

Each society has its own folktales which have been passed down from generation to generation. Some are unique to a particular country, but through most folktales certain universal themes appear, such as kindness rewarded and evil punished. Folktales reveal something about a country, the daily life of the people and their values.

We have chosen two folktales that tell something about life in traditional Japan and are enjoyable for the children to read. Folktales in Japan are often told to young children through the use of a series of large pictures depicting the scenes of the story. Your students may enjoy making a kamishibai or paper play. They would need to read the story carefully, work out the sequence of scenes, study about the clothing, homes, furnishings, outdoor scenery and other details that they might want to illustrate in their kamishibai. Instructions for this activity are given on p. 108.

There are a great variety of Japanese folktales available in English translation; we have included only two very popular tales in this unit. You may want to have additional folktales available for independent reading by your students. We also recommend the folktale unit developed by Teaching Japan in the Schools, Stanford University (See Appendix for further ordering details).

We have included several questions for the students to consider in the introduction to each folktale.

References:

Seki, Keigo. Folktales of Japan. Translated by Robert J. Adams, The University of Chicago Press, 1963.

Sakade, Florence. Little One-Inch. Rutland, Vermont, Charles E. Tuttle Company, 1958.

Kintaro's Adventures, 1958.
Urashima Taro, 1964.
Peach Boy, 1958.

S

FOLKTALES

INTRODUCTION:

MANY STORIES WHICH YOU HEARD AS A SMALL CHILD SUCH AS "CINDERELLA", "SNOW WHITE", AND "TOM THUMB" HAVE BEEN PASSED DOWN FROM PARENTS TO THEIR CHILDREN, FROM GENERATION TO GENERATION FOR HUNDREDS OF YEARS. STORIES LIKE THESE ARE CALLED FOLKTALES. SOME OF THESE STORIES ENTERTAIN, SOME TELL WHAT THE PEOPLE THOUGHT WAS IMPORTANT TO PASS ON TO THEIR CHILDREN, OTHERS TELL SOMETHING ABOUT THE CULTURE OF THE PEOPLE AS IT WAS LONG AGO IN JAPAN.

LOOK AT THE PRONUNCIATION GUIDE ON P. 5 TO HELP YOU PRONOUNCE THE JAPANESE WORDS IN THESE STORIES.

URASHIMA TARO

VARIATIONS OF THIS FOLKTALE ARE KNOWN THROUGHOUT JAPAN AND IT HAS BEEN TOLD AS LONG AS 1,200 YEARS AGO (ABOUT 800 A.D.) THIS STORY IS ESPECIALLY POPULAR SINCE JAPAN IS AN ISLAND COUNTRY AND A NUMBER OF JAPANESE PEOPLE LIVE NEAR THE OCEAN AND ARE FISHERMEN.

MIRRORS IN JAPAN HAVE A RELIGIOUS SIGNIFICANCE AND OFTEN ARE BELIEVED TO HAVE MAGICAL POWERS. IN SOME VERSIONS OF THIS TALE URASHIMA TURNS INTO AN OLD MAN AND DIES WHEN HE OPENS THE BOX.

AS YOU READ THIS STORY THINK ABOUT PICTURES YOU HAVE SEEN OF JAPAN AND HOW THE SCENE MUST HAVE LOOKED TO URASHIMA. CAN YOU THINK OF AN AMERICAN FOLKTALE THAT IS SIMILAR IN ANY WAY?

VOCABULARY:

SHIMA	ISLAND
SEA BREAM	A SPECIES OF FISH

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Long ago a man named Urashima Taro lived at Kitamae Oshima. He lived with his mother, who was nearly eighty years old. He was a fisherman and was still unmarried. One day his mother said to him, "Urashima, Urashima, while I still have my health, won't you please take a bride."

"I am as yet unable to earn a living. Even if I took a bride, I could not support her; while you are still living, I shall continue fishing and go on living like this," he said.

The days and months passed, and the mother became eighty years old. Urashima was forty. It was autumn, and the north wind blew day after day so that it was impossible to go out to fish. Since he could catch no fish, he could make no money, and it began to appear that he would be unable even to get food for his mother. "Ah, if we could only have good weather tomorrow," he thought, as he lay around with nothing to do.

Suddenly the sky began to clear. Urashima Taro jumped up, climbed onto his raft, and set out to fish. He fished until it began to get light in the east, but he could not catch a single fish. He was greatly troubled, but as the sun rose higher in the sky, a large fish finally struck the hook. Quickly he hauled in the line and found that he had caught a turtle. The turtle clung to the edge of the raft and made no move to go away.

"I thought maybe you were a sea bream, but you are only a turtle. Since you're here, no other fish will take the hook. Here, I'll take you off the hook; now please go away somewhere," said Urashima, throwing the turtle back into the sea.

Urashima lighted his pipe and smoked as he continued fishing, but he caught nothing. He was greatly troubled, but just before noon it again felt as if a large fish had struck the hook. He hauled it in, and it was the turtle again. "No matter how much I ask him to go away, the turtle keeps coming back and the fish won't bite. I'm having very bad luck," he said and again chased the turtle away. Since he could not return home with nothing at all, he patiently kept fishing until mid-afternoon, when again something struck the hook. Thinking that surely this time it must be a fish, he hauled in the line and saw that it was the turtle again; so again he chased it away. It kept on like this until the sun began to set, and he had not caught a single fish. Soon the sun sank from sight, and he started home, wondering what to say to his mother.

He was paddling the raft along when he noticed a seagoing ship in the distance. For some reason or other it was coming toward him. Urashima steered his boat to starboard, and the ship did the same; he steered to port, and the seagoing ship also steered to port. Finally the ship came alongside Urashima's boat. The captain called out, "Urashima, please come on board this ship; we have come to you from the princess of Ryugu (the dragon kingdom at the bottom of the sea).

"If I went to the dragon kingdom, my mother would be all alone, so I cannot go."

"We will see that your mother is well taken care of; please come on board our ship," urged the captain, and so Urashima, without further thought, boarded the ship.

As soon as Urashima was on board, the ship sank into the water and went to the world at the bottom of the sea. When Urashima arrived, he saw that there was a beautiful palace there; the princess came and, saying that he surely must be hungry, gave him a feast. "Please stay two or three days and enjoy yourself," she said. "Then you can return home."

Urashima saw that the princess and many other beautiful young girls were there; he was given new kimonos, and in this way days and months passed without his noticing, until three years had gone by. Urashima felt that he must return home. When he asked the princess if he might go, she gave him a three-tiered jewel box. "In case of necessity, you may open the box," she said. Then Urashima was put on board the seagoing ship, and they landed at a place similar to this one here, which looks like a mountain's nose.

Urashima went to his village and looked around, but even the face of the mountain had changed; the trees on the hills had died or disappeared. "How could all this have happened in only three years?" he thought to himself as he went to where his house was. There in a thatched house was an old man working with straw. Urashima entered the house, greeted the old man, and inquired about himself, asking, "Do you know a man by the name of Urashima?"

The old man replied, "There was a story that in my grandfather's time a man named Urashima went to the dragon kingdom at the bottom of the sea, but no matter how long his relatives waited, he never returned."

"What became of that man's mother?" asked Urashima and was told that she had died long, long ago.

Urashima went to see the remains of his own house. Only the stone wash basin and the garden steppingstones remained; other than that, there was nothing. Lost in reverie, he opened the lid of the box; in the first box there was a crane's feather. He opened the next box, and a puff of white smoke came from it; at this Urashima was turned into an old man. In the third box

THERE WAS A MIRROR. HE LOOKED IN THE MIRROR AND SAW TO HIS SURPRISE THAT HE HAD BECOME AN OLD MAN.

WHILE HE WAS LOOKING IN THE MIRROR, THE CRANE'S FEATHER FROM THE FIRST BOX ATTACHED ITSELF TO HIS BACK. HE FLEW UP INTO THE SKY AND CIRCLED AROUND HIS MOTHER'S GRAVE. WHEN HE DID THIS, THE PRINCESS FROM THE SEA, WHO HAD TURNED HERSELF INTO A TURTLE, CAME UP ON THE BEACH TO SEE HIM.

IT IS SAID THAT THIS IS THE ORIGIN OF THE CRANE AND TURTLE DANCE AT ISE.

MOMOTARO

TARO IS A NAME OFTEN GIVEN TO JAPANESE BOYS AND "MOMO" MEANS PEACH. PEACH BOY IS A POPULAR TALE TOLD TO ENCOURAGE JAPANESE BOYS TO BE KIND, COURAGEOUS, AND STRONG.

MEN WHO WORK HARD IN JAPAN OFTEN TIE A TOWEL AROUND THEIR HEAD, SO MOMOTARO IS GIVEN A TOWEL FOR HIS HEAD TO ENCOURAGE HIM IN HIS FIGHT WITH THE ONI.

OFTEN JAPANESE CHILDREN REFER TO ELDERLY PEOPLE AS "GRANDMOTHER" OR "GRANDFATHER" EVEN THOUGH THEY ARE NOT THEIR REAL GRANDPARENTS.

WHAT DOES THIS STORY TELL YOU ABOUT JAPAN?
DO YOU KNOW AN AMERICAN FOLKTALE THAT IS SIMILAR TO MOMOTARO?

VOCABULARY

MOMO	PEACH
TSUNBURA	SOUND OF A PEACH FLOATING IN WATER
HOOGEA	SOUND OF A BABY CRYING
ONI	DEMON
KIBIDANGO	MILLET DUMPLINGS
HAKAMA	A LONG PLEATED SKIRT WORN BY MEN ON SPECIAL OCCASIONS
WAN WAN)	THESE ARE SOUNDS THAT HAVE NO TRANSLATION
KEN KEN)	
DON DON)	
BORO BORO)	
ENYARA ENYARA)	

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This was long ago. In a certain place lived an old man and his wife. One day the old man went to the mountains to cut wood, and the old woman went to the river to do her washing. As she was doing the washing, a peach came floating, tsunbura tsunbura, down the river. The old woman plucked it from the water and when she tasted it, found it to be delicious.

"This peach is so good, I'd like to take one to the old man too," she thought and called out, "Good peaches come this way; bad peaches go that way," and soon a large, delicious-looking peach floated to where the old woman was. "This one looks good," she cried and picking it up, carried it home and put it in a cabinet.

When evening came, the old man returned home from the mountains with a load of wood on his back. "Old woman, old woman, I am home," he called.

"Old man, old man, I brought you a delicious peach today from the river; here I've saved it for you to eat," and she brought the peach from the cabinet.

Just as they put it on the cutting board to cut it open, it suddenly split apart; inside was a beautiful baby boy who began crying lustily, hoogea hoogea, waa waa.

The old man and his wife were overcome with surprise and made a great to-do, crying, "Oh, oh, what shall we do?"

"Since he was born from the peach, let us name him Momotaro, 'Peach Boy'," they said, and so they did. They raised him very carefully, feeding him rice gruel and fish. He would eat one bowlful and grow that much bigger. If he were taught to count to one, he could remember all the numbers up to ten. He grew to be a strong and intelligent boy. The old man and his wife loved him and took great pleasure in caring for him.

One day Momotaro went to the old man and his wife. He sat down on the floor in the formal style, with his hands on the floor before him, and said, "Grandfather and grandmother, I am grown now; I should like to go to the Oni Island and conquer the oni. Please make some of Japan's number-one kibi dango (pounded rice and millet dough) for me."

The old man and his wife replied, "Why do you ask to do this? You are not old enough; you could not defeat the oni." And they tried to dissuade him.

Momotaro, however, said, "I will defeat them," and would not be dissuaded; so the old man and the old woman could do nothing but agree. "Then you may go and do it," they said and made a great number of Japan's number-one kibi dango. They tied a new towel about his head and gave him new hakama (wide trousers). They gave him a sword and a flag upon which was written, "Japan's Number-One Momotaro." Giving him a bag of the kibi dango to tie at his waist, they said: "Be careful. Go and return. We will wait for you until you have conquered the oni," and so despatched by the old man and his wife, Momotaro departed.

He went as far as the edge of the village when a dog came barking up to him, wan wan, bow wow. "Momotaro, Momotaro, where are you going?"

"I am going to the Oni Island to conquer the oni."

"Then I shall go to the Oni Island with you. Please give me one of those Japan's number-one kibi dango."

"You shall become my retainer. If you eat one of these you will be as powerful as ten men," and he took one of the dango from the bag at his waist and gave it to the dog.

So the dog became his retainer, and they set off toward the mountains. Next a pheasant came flying, ken ken, up to them. He was given a kibi dango and became a retainer in the same way as the dog. Momotaro continued on to the mountains with his two retainers. Next a monkey came chattering up to them, kya, kya, and he too became a retainer.

Momotaro became the general, the dog carried the flag, and they all hurried on to the Oni Island.

When they got to the Oni Island they could see a huge black gate. The monkey rapped, don, don, on the door. From inside came a voice, "Who is there?" and a red oni came out.

Momotaro said, "I am Japan's number-one Momotaro. I have come to conquer Oni Island; you had all better get ready," and pulling out his sword, he made ready to attack. The monkey took his long spear, the dog and the pheasant their swords and all prepared to attack. The little oni at the gate set up an alarm and fled to the rear of the island. There all the oni were having a drinking party. When they heard that Momotaro was coming, they shouted, "Who is Momotaro, anyway?" and came out to fight.

Since the four had eaten Japan's number-one kibi dango, they had the strength of thousands of men, and so they defeated the whole oni force. The black oni general fell down in front of Momotaro, his hands on the ground, and with tears falling, boro boro, from his huge eyes, begged forgiveness, crying: "We are no match for you; please at least spare our lives. We will never do anything wrong again."

"Then from now on you must never do evil again. If you promise that, I shall spare your lives," said Momotaro.

"We will give you all our treasure," said the oni general and surrendered all the treasure that they had to Momotaro. Momotaro put the treasure in a cart and with the dog, monkey, and pheasant pulling, enyara enyara, heave ho, heave ho, he returned with it as a present for his grandfather and grandmother.

The old man and his wife were overjoyed and praised Momotaro greatly. The emperor heard of it, and Momotaro was given a great reward, with which he cared for the old man and his wife the rest of their days.

ACTIVITIES WITH FOLKTALES

PUPPETS

YOU COULD DRAMATIZE ONE OF THE FOLKTALES BY PERFORMING A PUPPET PLAY.
IT IS HELPFUL IF YOU:

1. READ THE FOLKTALE CAREFULLY.
2. DECIDE WHAT KIND OF PUPPETS TO MAKE - HAND PUPPETS, STRING PUPPETS OR PUPPETS OF PAPIER-MACHÉ, THERE ARE LOTS OF POSSIBILITIES. YOUR LIBRARY WILL HAVE BOOKS ON PUPPETRY AND BOOKS ABOUT TRADITIONAL JAPAN TO GIVE YOU IDEAS FOR SCENERY.
3. DECIDE WHICH CHARACTERS YOU WILL MAKE.
4. DETERMINE WHETHER OR NOT YOU WILL USE A STAGE.
5. PLAN THE SCENERY.
6. PRACTICE THE PUPPET PLAY.
7. PERFORM FOR YOUR CLASS.

KAMISHIBAI - A PAPER PLAY

KAMI MEANS PAPER AND SHIBAI MEANS PLAY. A PAPER PLAY HAS THE SCENES OF A STORY DRAWN ON EIGHT OR TEN LARGE CARDS WHICH ARE PLACED IN ORDER OF THE EVENTS THAT HAPPEN IN THE STORY. THE STORY ITSELF IS WRITTEN ON THE BACK OF THE CARDS SO THAT THE PERSON READING OR TELLING THE STORY CAN HOLD UP THE PICTURE AND READ THE STORY. THE STORY FOR PICTURE 1 WOULD BE WRITTEN ON THE BACK OF THE LAST PICTURE AND THE STORY OF NUMBER 2 WOULD BE WRITTEN ON THE BACK OF NUMBER 1 AND SO ON. THE CARDS ARE USUALLY MADE OF POSTER BOARD (32CM X 24CM) BUT LARGE CONSTRUCTION PAPER MAY ALSO BE USED.

ARTS

Art

Goals:

1. Students will become aware of the traditional Japanese arts of print-making, fish rubbing and origami.
2. Students will have the opportunity to try these processes.

Vocabulary:

brayer
register
ukiyo-e
gyotaku
origami

Evaluation:

The student will be able to follow the directions and make a print, a rubbing and an origami whale.

Introduction:

Ukiyo-e

Single color woodblock prints have beenknown in Japan since 800 A.D. Color printing flourished for a brief time from about 1740-1860 when the island nation was sealed off from the outside world. Foreigners were denied entrance and citizens were barred from travelling abroad. Tokyo's citizens turned to the distractions of the amusement quarter, Yoshiwara. It is from this world of pleasure that the whole art of printing took its nature and its name; Ukiyo-e "Pictures of the Floating World". The subjects were beautiful women, Kabuki players or landscapes. An unattainable ideal world was created.

A three part technique is used; first the artist outlines the design with brush and ink on a thin sheet of paper. Next, the woodcutter or engraver transfers the design in reverse to the smooth surface of wood. With a sharp knife he digs away at the surface of the wood, leaving the lines of the design standing out like ridges. Then, the printer inks the block and stretches a moist sheet of paper over it, then presses down on it with a pad. To produce a color print a separate block of wood is needed for each hue. To keep the image clear - avoiding fuzziness and overlap - accurate alignment of the block is essential. Although the golden age of Ukiyo-e ended with the end of the Edo period (mid 19th century) color printing continues to this day.

Further references:

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Gyotaku: The Art and Technique of the Japanese Fish Print, University of Washington Press.
Paperfolding to Begin With, Florence Temko and Elain Simon, Bobbs-Merrill Co., Inc. 1968.
The ABC's of Origami, Claude Sarasas, Charles E. Tuttle Co., 1975.
Rubbings and Textures, John J. Bohor, Reinhold Book Corporation, New York, 1968.

PRINT MAKING - A TWO COLOR PRINT

MATERIALS NEEDED: POLYPRINT PLATE* (SHEET OF POLYSTYRENE FOAM WITH SELF-ADHESIVE BACK)

SCISSORS

SHARP PENCIL

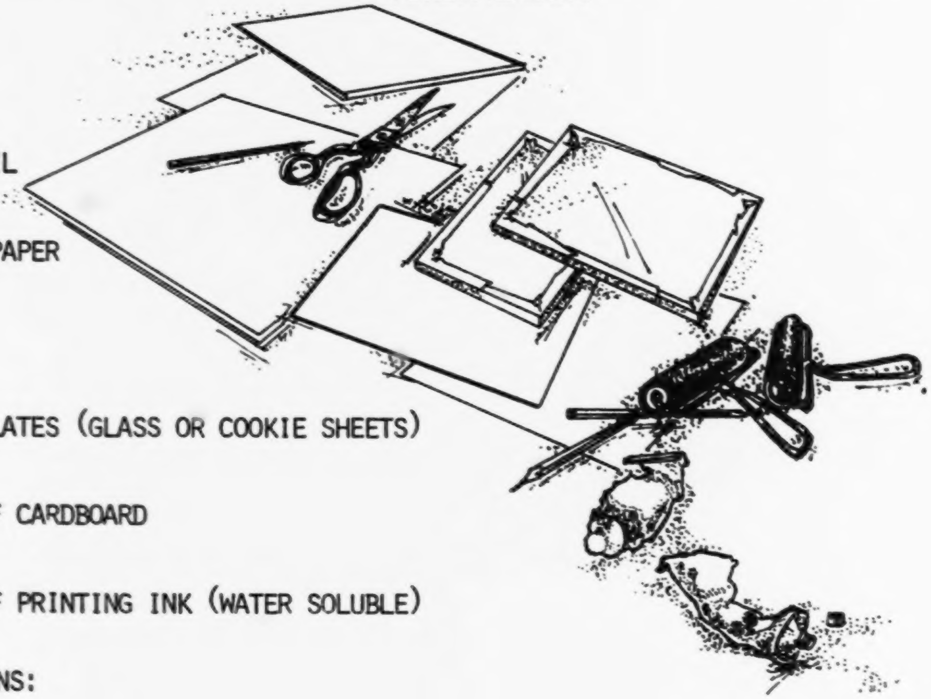
NEWSPRINT PAPER

2 BRAYERS

2 INKING PLATES (GLASS OR COOKIE SHEETS)

2 PIECES OF CARDBOARD

2 COLORS OF PRINTING INK (WATER SOLUBLE)



INSTRUCTIONS:

1. DRAW YOUR DESIGN ON THE FOAM PLATE. IT SHOULD TAKE UP AT LEAST ½ THE PLATE.
2. CUT OUT YOUR DESIGN - TRY TO KEEP THE SCRAP IN ONE PIECE (THIS WILL BE YOUR SECOND PLATE).

3. PEEL OFF THE BACKING FROM YOUR DESIGN.
4. PRESS YOUR DESIGN ONTO A PIECE OF CARDBOARD.

5. PEEL OFF THE BACKING FROM YOUR BACKGROUND.
6. PRESS THE BACKGROUND ONTO ANOTHER PIECE OF CARDBOARD.

*This was the most successful material used. When using linoleum blocks the children had difficulty using the lino cutters for the details. Polyprint plates sell for $6.10 per box (12 sheets per box). We cut each sheet in half - one box was enough for the class.

7. Detail can be added with a sharp pencil.

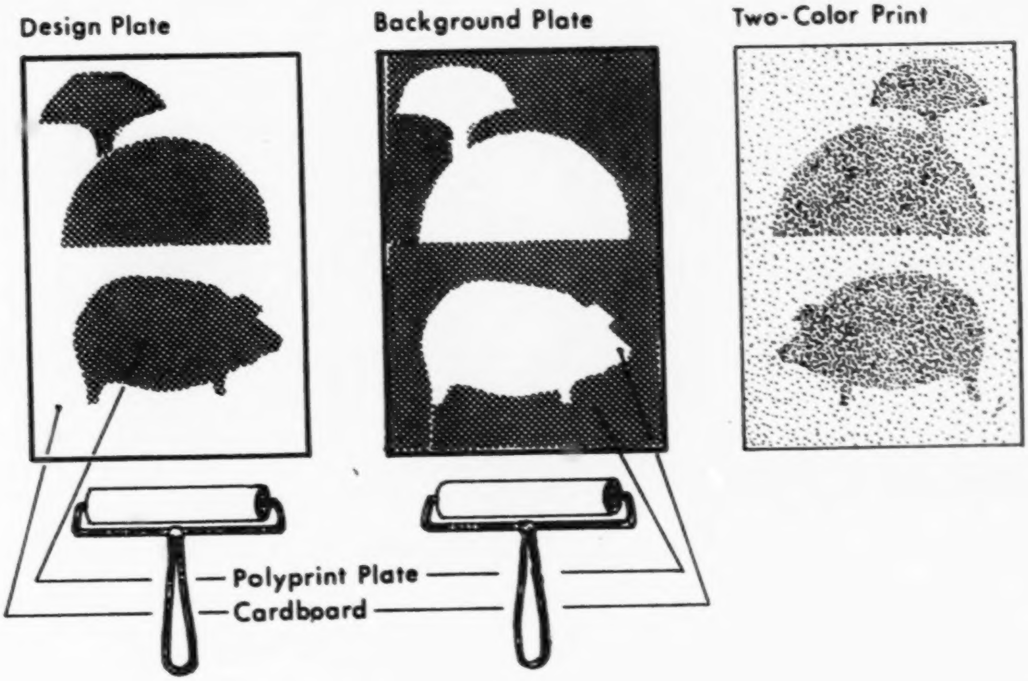
8. With a brayer and ink - ink your design.

9. Place a piece of newsprint on top of your design.

10. Press on top of the paper with a dry brayer or your hands.

11. Carefully lift the paper from the block.
12. Ink your background in a different color.
13. Carefully place your paper that already has the design printed on it - on top of your background plate. Line it up so that it doesn't overlap your design. This is called registering your print.

14. Carefully lift the paper from the block. You now have a two color print.

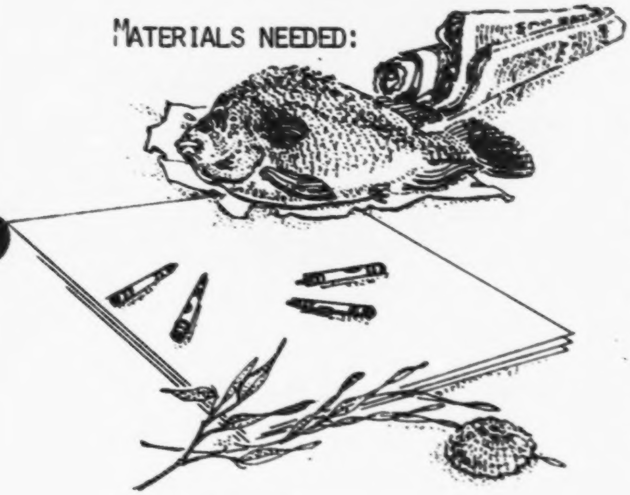

Design Plate
Background Plate
Two-Color Print
Polyprint Plate
Cardboard

GYOTAKU - FISH RUBBINGS

THE ORIGINS OF GYOTAKU ARE UNKNOWN. THE EARLIEST FISH PRINTS DATE TO 1862 WHEN A LORD MADE A PRIZE CATCH OF FISH THAT HE WANTED PRINTED TO RECORD HIS CATCH.

TWO PROCESSES WERE USED. THE FIRST WAS TO INK THE FISH AND THEN TO MAKE AN IMPRESSION ON PAPER. IN THE SECOND TECHNIQUE THE WET SURFACE OF THE FISH WAS COVERED WITH PAPER WHICH WAS ALLOWED TO BECOME DAMP DRY. IT WAS THEN BRUSHED WITH INK TO PRODUCE A RUBBING.

MATERIALS NEEDED:



ONE OR TWO WHOLE FISH (SILVER BASS WORKS WELL)

CRAYONS

NEWSPRINT PAPER

ARTICLES FROM THE SEA TO RUB
(SHELLS, SPONGES, DRIED SEAWEED, FISH NET)

NEWSPAPER

INSTRUCTIONS:

1. COVER THE TABLE OR DESK WITH NEWSPAPER.

2. PUT THE FISH ON THE TABLE AND PLACE NEWSPRINT ON TOP OF THE FISH.

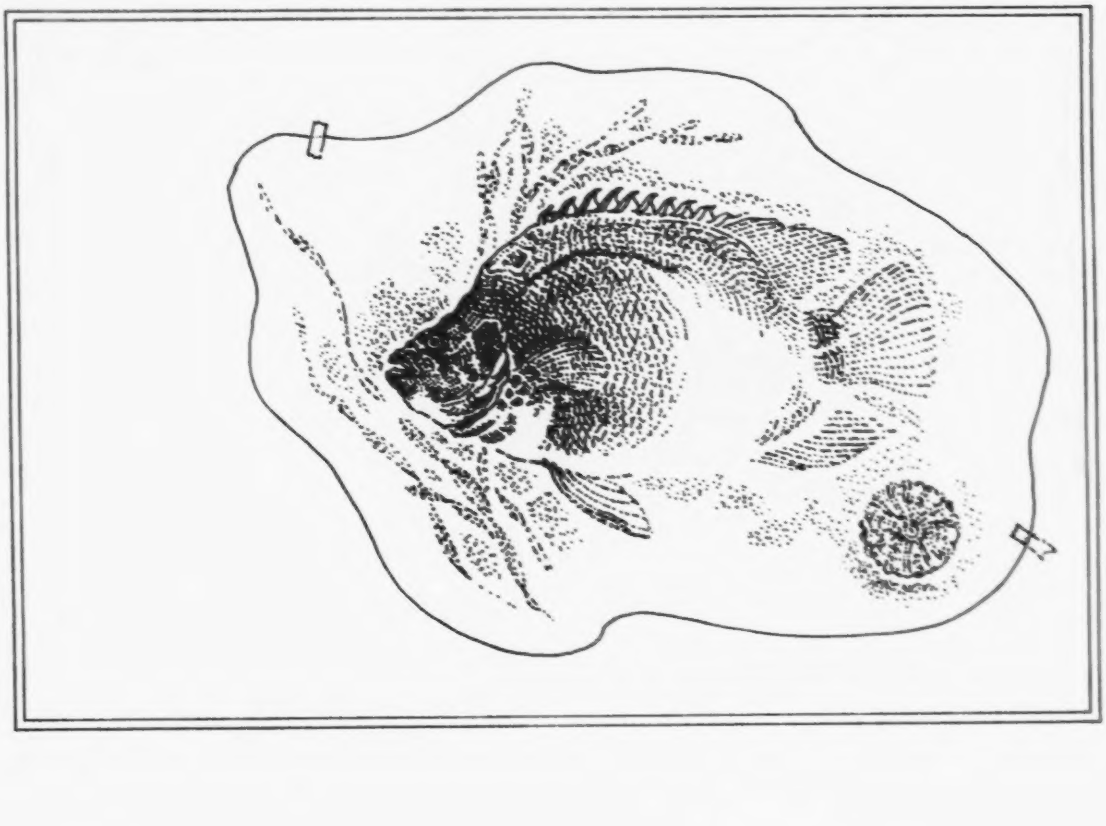
3. WITH THE SIDE OF YOUR CRAYON RUB ALL OVER THE AREA WHERE THE FISH IS.

4. PUT IN THE BACKGROUND USING OTHER ARTICLES FROM THE SEA.

5. PLACE EACH ARTICLE UNDER THE PAPER AND RUB OVER IT WITH YOUR CRAYON.

THE FISH CAN THEN BE PAN FRIED WITH BUTTER AND SALT. WITH CHOPSTICKS, PULL THE FLESH OFF THE BONES LEAVING THE SKELETON AS IT IS NATURALLY.

THIS ACTIVITY CAN BE DONE WITH PAINT, MAKING FISH PRINTS INSTEAD OF RUBBINGS. ALTHOUGH THE PRINTS ARE ATTRACTIVE, THIS METHOD IS LESS ECONOMICAL AS THE FISH CANNOT THEN BE USED FOR COOKING.

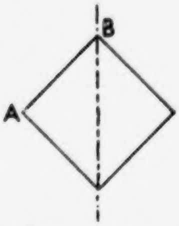


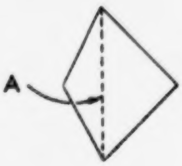
ORIGAMI

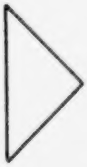
ORIGAMI IS A CENTURIES-OLD ART POPULAR IN JAPAN. THE TRADITION OF ORIGAMI HAS LONG BEEN HANDED DOWN FROM MOTHERS TO CHILDREN THROUGH SUCCESSIVE GENERATIONS, SO THAT ALMOST ALL BOYS AND GIRLS OF KINDERGARTEN AGE CAN MAKE SEVERAL TYPES OF ORIGAMI BY THEMSELVES.

WITHOUT SCISSORS OR GLUE YOU CAN CREATE ANIMALS, FLOWERS, PEOPLE AND ANYTHING YOU CAN IMAGINE IN THIS WORLD OF PAPER ART - ORIGAMI. HERE'S HOW TO MAKE A WHALE:

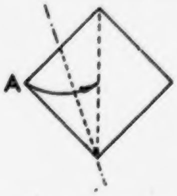
1. TAKE A SQUARE PIECE OF PAPER AND FOLD IT IN HALF AS SHOWN.

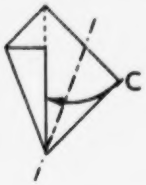


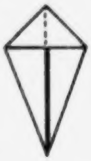




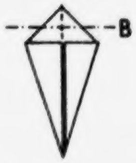
2. OPEN THE SQUARE AND FOLD A TO THE CENTER LINE AS SHOWN AND DO THE SAME TO C.

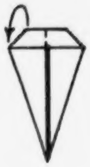




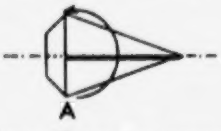


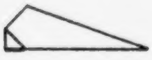
3. NOW FOLD BACK B.



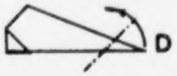


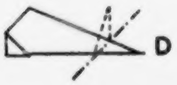
4. FOLD A SO IT LIES ON TOP OF C.

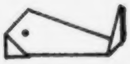




5. FOLD D UP TO MAKE A TAIL.







We suggest that the teacher make several origami posters - permanent displays that show each step in the folding process. Most children find these easier to follow than the illustrations in a book.

TAKO - KITES

Goals

To recognize that kites have been used and enjoyed in Japan for many centuries.
To practice measuring using linear metric units.

*

Evaluation

Upon completion of these activities a child should have constructed and flown a kite.

Vocabulary

tako
bridle
bow
diagonal

* The teacher can develop many math and science concepts using kites as a vehicle. For example: symmetry, time, area, perimeter, windspeed and direction, altitude, string force and weight.

S

SAFETY

1. FLY KITES AWAY FROM POWER LINES AND TREES.
2. WITH BIGGER KITES AND IN HIGHER WINDS, WEAR GLOVES.
3. KEEP BOTH HANDS ON THE STRING WHEN FLYING KITES.

THERE IS NO NEED TO RUN WITH YOUR KITE UNLESS THE WIND IS SO LOW AS TO REQUIRE SOME FORCEFUL MEANS TO GET IT HIGH ENOUGH TO TAKE ADVANTAGE OF THE STEADIER BREEZES ALOFT. KITES SHOULD NOT BE FLOWN WHEN THERE IS NOT ENOUGH WIND OR WHEN THERE IS TOO MUCH WIND.

TO BRING YOUR KITE DOWN, PLACE THE STRING UNDER YOUR ARM AND WALK TOWARDS THE KITE.

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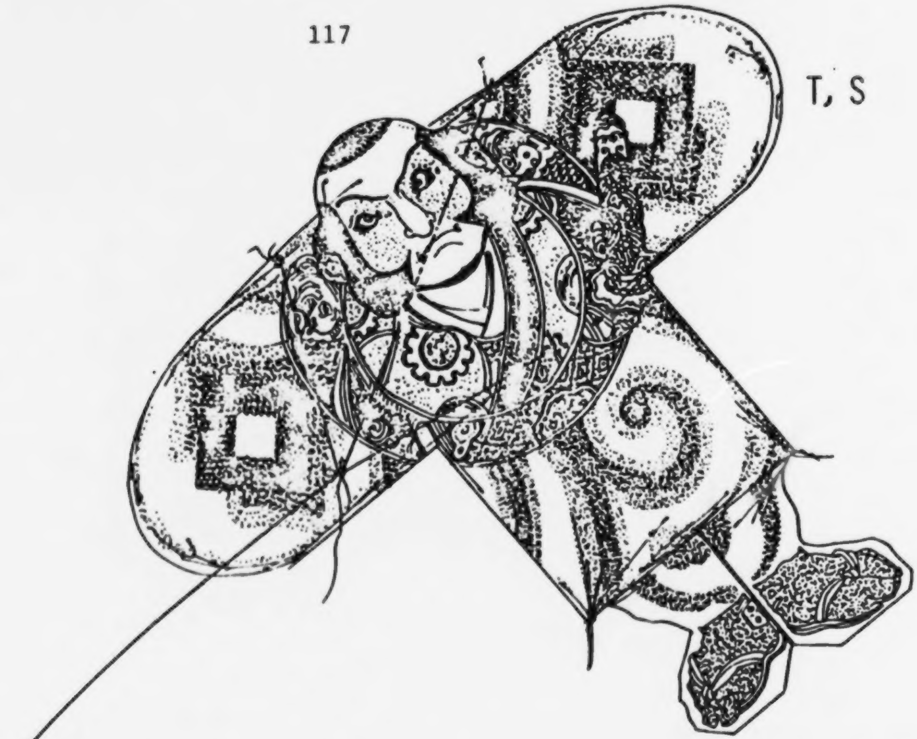
The Family Creative Workshop. Plenary Publications International, Inc., New York, 1974, p. 988.

National Geographic. April, 1977. Volume 151, No. 4, p. 551.

Yoken, Jane. World on a String - The Story of Kites. The World Publishing Co., New York, 1968.

TAKO - KITES

T, S



KITES CAME TO JAPAN FROM CHINA AND WERE FIRST USED AS MILITARY BANNERS IN ANCIENT TIMES AND THEN BY THE SAMURAI FOR SENDING FOOD TO BESEIGED TROOPS. WORKMEN USED HUGE KITES TO LAY THE TILES IN PLACE ON THE ROOF OF THE ZOJAJI TEMPLE; AND ISHIKAWA GOYAMEN, A THIEF, USED A KITE TO SCALE THE ROOFTOP OF A CASTLE TO STEAL A GOLDEN CARP. KITES WERE FLOWN BY PRIESTS OF THE SHRINES DURING NEW YEAR'S IN THE KANTO REGION TO PREDICT THE YEAR'S FORTUNE BY THE RISING AND DIPPING OF EACH KITE IN THE AIR.

TODAY KITES ARE USED BY JAPANESE FISHERMEN TO FORECAST THE NEXT DAY'S WEATHER BY THE SPEED AND DIRECTION OF AIR CURRENTS. ANIMAL-SHAPED KITES AND WARRIOR KITES ARE FLOWN ON NEW YEAR'S DAY AND KITE FIGHTING IS POPULAR DURING THE FESTIVAL OF CHERRY BLOSSOMS. KITE FESTIVALS ARE HELD IN MANY RURAL AREAS AS WELL AS IN CITIES SUCH AS HAMAMATSU - 217 KM SOUTHWEST OF TOKYO. IN EARLY MAY THIS CITY PAYS TRIBUTE TO ITS FIRST-BORN SONS BY SPONSORING KITES (SOME BEARING THE BOY'S NAMES) IN AERIAL BATTLE. KITES AS BIG AS 3M SQUARE WITH AS MANY AS 40 BRIDLE LINES ARE FLOWN. CONSTRUCTION CAN BE A LIFELONG CRAFT HANDED DOWN FROM GENERATION TO GENERATION OR A NEWLY ACQUIRED ART FORM. ONE FAMOUS KITE MAKER, SCULPTOR, AND PAINTER, FUMIO YOSHIMURA, STARTED MAKING KITES IN 1963. HIS KITES HAVE BEEN AS TINY AS BUGS, A FEW CENTIMETERS WIDE, TO GIANT KITES, 6M ACROSS.

KITE FLYING IS A NATIONAL PASTIME. KITES TAKE ON EVERY IMAGINABLE SHAPE AND ARE USUALLY MADE OF BAMBOO AND RICE PAPER. SYMBOLIC FISH, FOWL, INSECTS, DRAGONS, FANS, FAMILY CRESTS AND PORTRAITS OF HISTORICAL FIGURES ARE AMONG THE HUNDREDS OF DIFFERENT KINDS OF KITES FLOWN IN JAPAN. KITES ARE ENJOYED FOR THEIR BEAUTY AND PLEASURE BY YOUNG AND OLD ALIKE IN JAPAN.

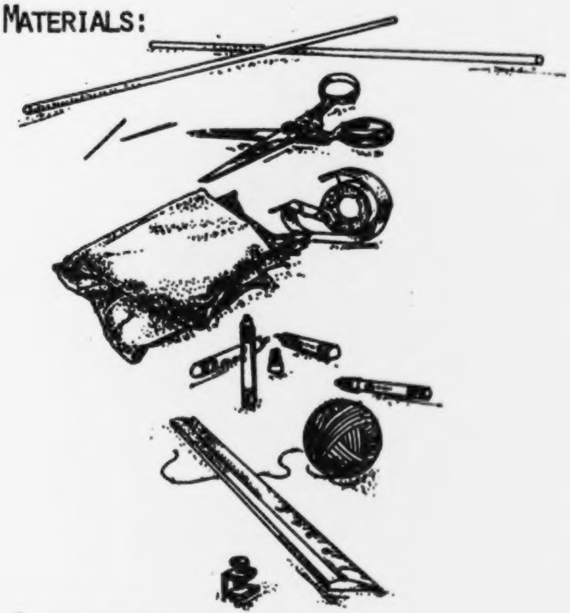
The tight string broke and
the loose kite fell fluttering,
losing its spirit.

Kubonta

OCTAGON KITE

S

MATERIALS:



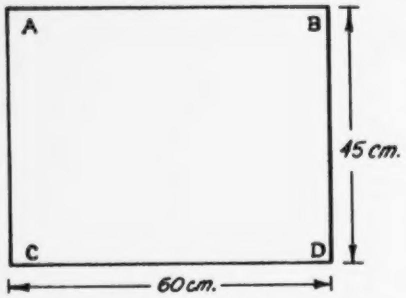
- 2 DOWELS, 45 CM LONG AND .5 CM WIDE
- 2 TOOTHPICKS, 4 CM LONG
- TRANSPARENT TAPE (CLEAR MYSTIK TAPE IS STRONGEST)
- PLASTIC GARBAGE CAN LINER (1 MIL. PLASTIC)
- PERMANENT MARKING PENS FOR DECORATION
- STRING
- SCISSORS
- PAPER PUNCH
- RULER

INSTRUCTIONS:

TEACHER NOTE - A SAMPLE KITE CAN BE MADE FOR THE STUDENTS TO TRACE OR THE STUDENTS CAN MEASURE ACCORDING TO THESE INSTRUCTIONS:

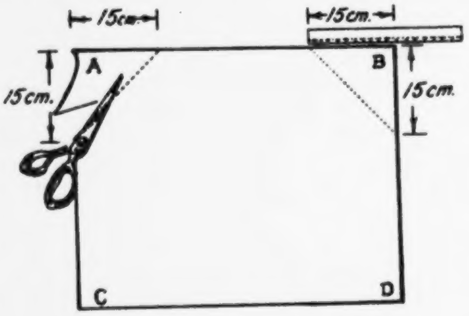
1. CUT OUT A RECTANGLE 60CM WIDE AND 45CM LONG AS SHOWN IN PICTURE.

I.



2. MEASURE 15CM DOWN AND 15CM ACROSS FROM CORNERS A AND B AND MARK THE POINTS AS SHOWN IN PICTURE II.

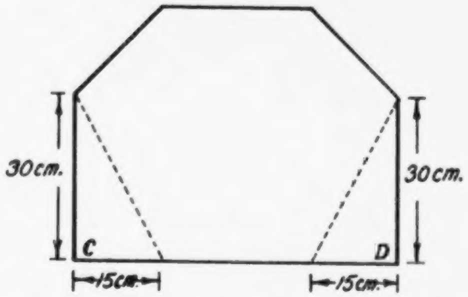
II.



3. DRAW A DIAGONAL LINE CONNECTING THESE POINTS AS SHOWN IN PICTURE II AND CUT ON THESE LINES.

4. MEASURE 15 CM TOWARDS THE CENTER FROM POINTS C AND D AND MARK THE POINTS AS SHOWN IN PICTURE III.

III.

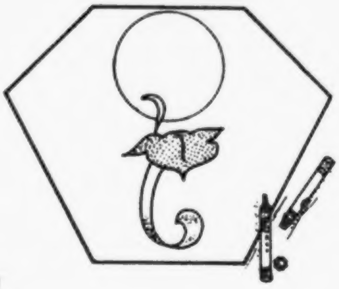


5. MEASURE 30CM UP FROM POINTS C AND D AND MARK THE POINTS AS SHOWN IN PICTURE III.

6. DRAW THE LINES CONNECTING THESE POINTS AND CUT ALONG THESE LINES AS SHOWN IN PICTURE III.

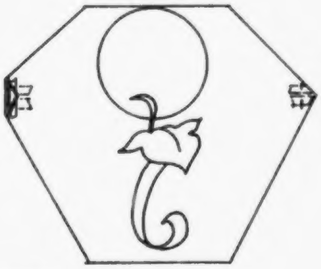
7. DECORATE USING MARKING PENS.

IV.



8. TAPE TOOTHPICKS AS SHOWN IN PICTURE V.

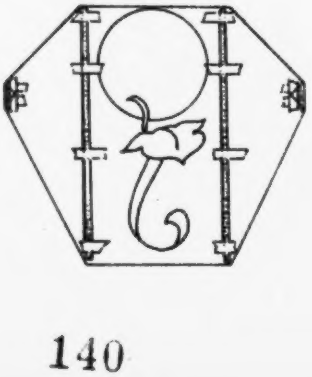
V.



9. FOLD PLASTIC TIPS OVER TOOTHPICKS AND TAPE AGAIN.

10. TAPE DOWELS IN PLACE AS IN PICTURE VI.

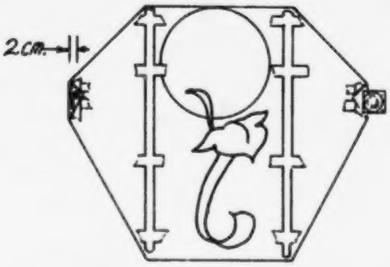
VI.



11. CUT STRING 150CM LONG FOR A BRIDLE.

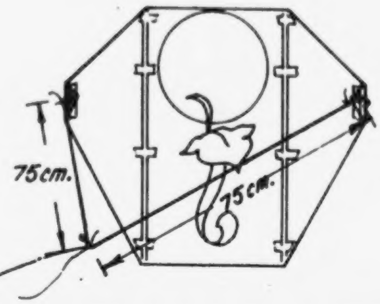
12. CAREFULLY PUNCH A HOLE ABOUT 2CM FROM EACH OF THE TAPED CORNERS. S

VII.



13. THREAD ONE END OF THE STRING THROUGH EACH HOLE AND TIE EACH END AROUND THE TOOTHPICK.

VIII.



14. TIE ONE END OF A BALL OF KITE STRING TO THE MIDDLE OF THE BRIDLE STRING. MAKE TWO KNOTS SO THAT THE GROUND STRING DOES NOT SLIP. SEE PICTURE VIII.

15. HAVE A GOOD TIME FLYING!

KITE INSTRUCTIONS ADAPTED FROM: THE FAMILY CREATIVE WORKSHOP. PLENARY PUBLICATIONS INTERNATIONAL, INC. NEW YORK. 1974, P. 988.

IKEBANA

Objectives

1. The children will create their own arrangement using simple lines of Japanese flower arrangement.
2. The children will understand more fully the basic principles of Japanese flower arrangement.
3. The children will recognize that the Japanese people appreciate the harmony and beauty of nature.

Vocabulary

hana	flower (s)
ikebana	flower arrangement
kaki	vase
tokonoma	special alcove in the home
shin	branch or flower representing heaven
soe	branch or flower representing man
hikao	branch or flower representing earth
hasami	scissors
kenzan	pin holder (flower holder)

Introduction

One of the well known traditional arts of Japan is flower arrangement, or, in Japanese, Ikebana. The Japanese appreciate nature and often have a special place in their home called the tokonoma in which they place a beautiful vase, scroll, or arrangement of flowers for themselves and their guests to enjoy. The tokonoma is usually in the main room of the home and is a recessed alcove with the floor slightly raised above that of the room.

Ikebana developed over a thousand years ago in the Buddhist temples as priests arranged flowers for the altars in the temples. Gradually flowers began to be used in the home, especially in the tokonoma.

There are many types or forms of arrangements in Ikebana. Some are done in low vases, some in tall cylindrical vases, and others in baskets. The flowers and branches used are usually in season or represent a season. For example, in spring, buds or flowers just opening could be used. Often these are tulips, plum or cherry blossoms, daffodils and other flowers which bloom in the spring. In summer, flowers in full bloom are usually used. Dried materials or flowers in the autumn shades such as the national flower of Japan, the chrysanthemum, are used in the fall. Bare branches or evergreens are often arranged with berries or winter flowers during the winter months.

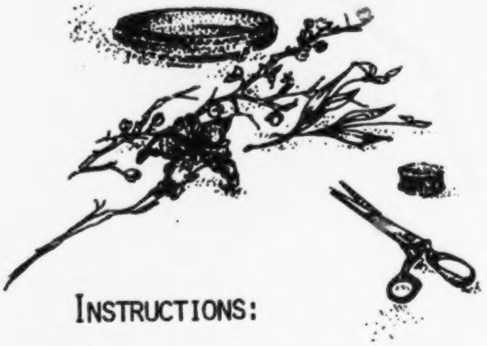
Many Japanese join flower arrangement clubs when they are in junior or senior high school and continue to study for a number of years after they finish school. There are numerous special schools where people can study the various types of flower arrangement.

This unit has been developed to give the children in your classroom a better understanding of the basic principles of Japanese flower arrangement and to provide an opportunity to create with their own hands, an arrangement following those principles. Through this activity, it is hoped that the students will more fully understand the Japanese ideal of beauty.

How To Create A Japanese Flower Arrangement

An odd number of branches or flowers are used in ikebana and none of the branches or flowers should be the same height. When placing the flowers in the holder (kenzan) all stems should be placed close together so that they look like they all came from the same place. The flowers may last longer if the stems are cut under water. Some flowers have many leaves, some of these may be removed so that the flower or flowers are more easily seen. The flowers or branches should be arranged so that they look as natural as possible.

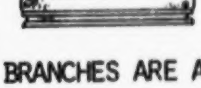
Materials Needed:



1. simple, low vase "kaki"
2. 3, 5, or 7 flowers "hana" or branches
3. spiked flower holder "kenzan"
4. scissors or knife "hasami"

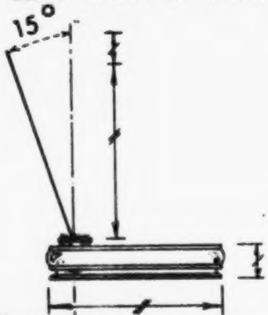
Instructions:

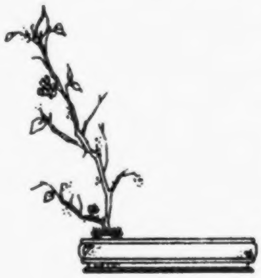
1. Place these items in front of you with the vase directly in front of you.
2. Place the kenzan in one corner or towards the end of the vase (Japanese flower arrangements are not usually centered in the vase).



3. The three main flowers or branches are arranged first. Heaven (shin) should be the diameter of the vase plus the height or depth. Shin should be the longest, strongest, largest and best flower or branch.
4. Shin should be placed so that the flower is facing you as you look at your arrangement.

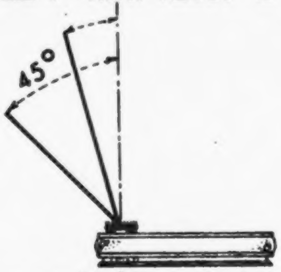
5. Place shin in the flower holder so that it is not straight up and down. Slant it about 15° to the left front of an imaginary line in the center of the flower holder.

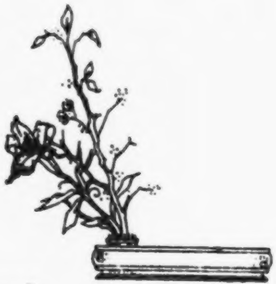




6. Man (soe) should be 3/4 the length of heaven.

7. Slant soe towards the left front about 45°.

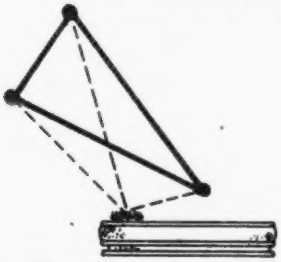


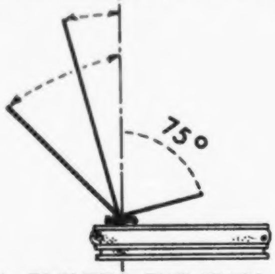


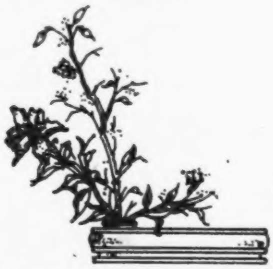
8. Hikae (earth) should be ½ the length of soe (man).

9. Hikae is inclined towards the right front at 75° and with its face looking up towards shin (heaven).

10. Notice that the three main flowers or branches form a triangle.







11. You may use additional flowers but they should all be placed within the triangle and none should be the same length as any other flower in the arrangement.

12. Add water to the vase after you have completed the arrangement. If you change the water daily the arrangement should last for several days.

GAMES AND EXERCISES

Games of Japan

Objective:

To introduce games that are popular among Japanese children.

Vocabulary:

Jan Ken Pon	These have no meaning but are recited in rhythm in the game of the same name.
hana	nose
kuchi	mouth
me	eyes
mimi	ears
ookii	large
chiisai	small
chochin	lantern
oni	ogre
kaeru	frog

Introduction:

Some of these Japanese children's games will be familiar to your students; others will introduce new Japanese vocabulary to them.

References:

Harbin, E.O. Games of Many Nations. New York: Abingdon Press, 1954.

Millen, Nina Children's Games From Many Lands. New York: Friendship Press, 1965.

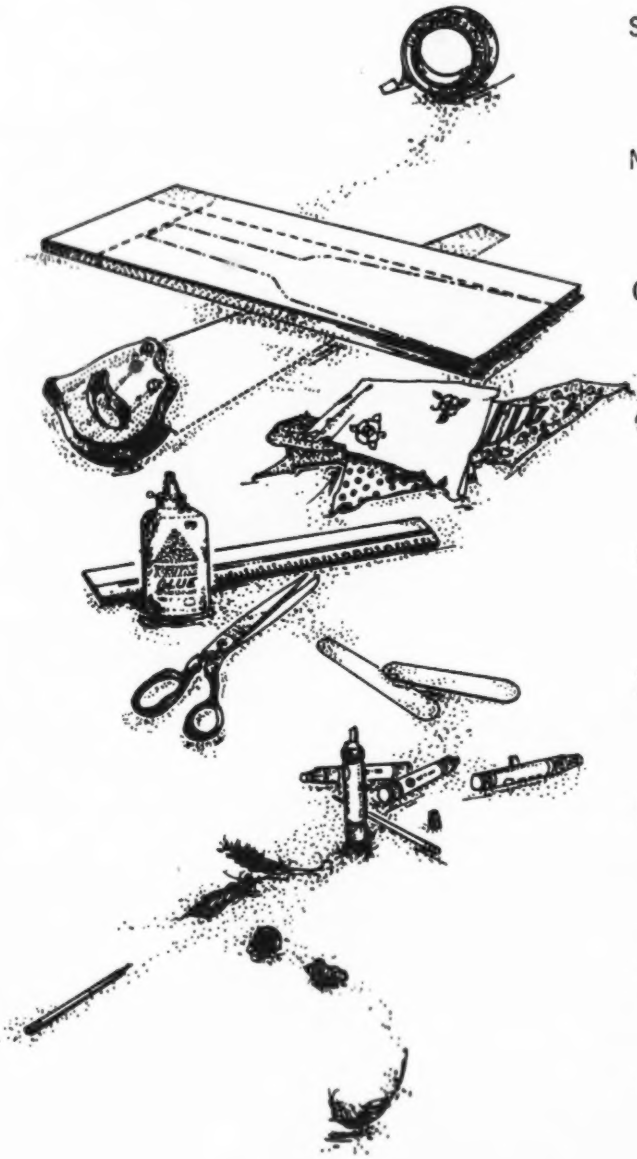
Vinton, Iris The Folkways Omnibus of Children's Games. Harrisburg, Pa: Stackpole Books, 1970.

S

HANETSUKI

THIS IS A GAME SIMILAR TO BADMINTON WITHOUT A NET. IT IS PLAYED WITH A PADDLE CALLED A HAGOITA AND A BIRDIE CALLED A HANE. TWO CHILDREN CAN PLAY AT ANY TIME OF THE YEAR BUT IT IS ESPECIALLY ENJOYED AROUND NEW YEAR'S TIME. HERE'S HOW TO MAKE THE GAME FOR YOURSELF:

MATERIALS NEEDED:



TRI-WALL CARDBOARD 12 CM X 34 CM

SAW

MASKING TAPE

CLOTH

GLUE

SCISSORS

2 TONGUE DEPRESSORS

2 SMALL FEATHERS

1 SMALL WOODEN BEAD

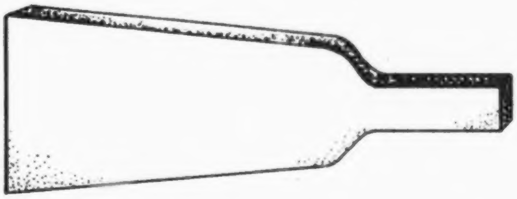
SMALL PIECE OF PLASTICENE CLAY

MATERIALS NEEDED (CONT.): FELT TIP MARKERS

INSTRUCTIONS FOR THE HAGOITA:

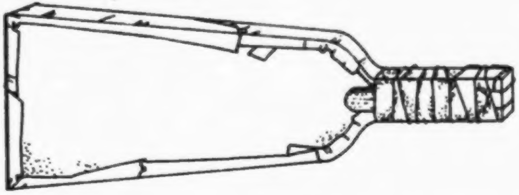
1. USE THE PATTERN TO TRACE THE HAGOITA ONTO THE TRI-WALL.

2. SAW THE HAGOITA OUT OF THE TRI-WALL.



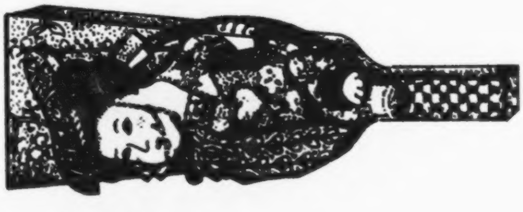
3. TO STRENGTHEN THE HANDLE, PLACE A TONGUE DEPRESSOR ON EITHER SIDE OF THE HANDLE, AND WRAP MASKING TAPE AROUND THE HANDLE AND THE TONGUE DEPRESSORS.

4. TAPE ROUGH EDGES OF THE HAGOITA WITH MASKING TAPE.



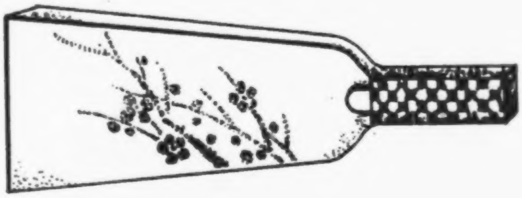
5. DRAW A DESIGN THAT IS BIG ENOUGH TO BE STUFFED ON A PIECE OF CLOTH.

6. CUT OUT YOUR DESIGN AND STUFF IT WITH SCRAPS OF CLOTH.



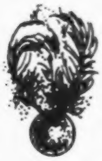
7. GLUE YOUR DESIGN AND STUFFING TO THE FACE OF THE HAGOITA.

8. Decorate the back of the hagoita using felt tip markers. You can get some design ideas from the book: Japanese Design Motifs, by Adachi, Dover Press.

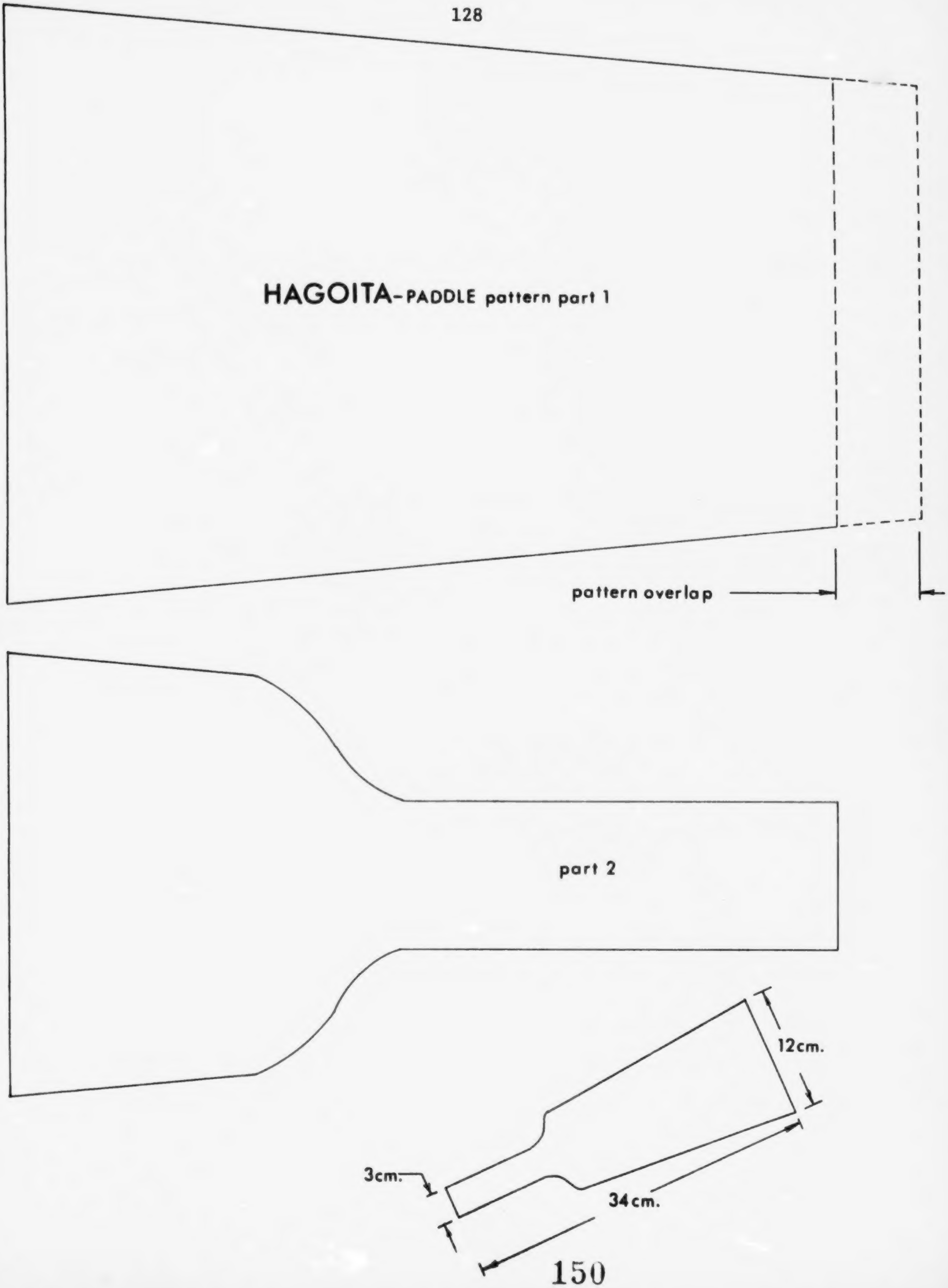


9. Push as much plasticene clay into the hole of the wooden bead. Scrape off the excess so that it is smooth.

10. Push the feathers into the clay.



Now you're ready to play. Have fun!!


HAGOITA-PADDLE pattern part 1
pattern overlap
part 2
12cm.
3cm.
34cm.

Games of Japan

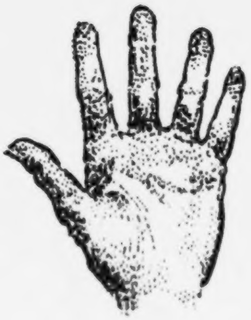
These games are popular with Japanese children. Many of them will be familiar to you. In the games you will be learning some Japanese words.

Jan Ken Po - Stone, Paper, Scissors

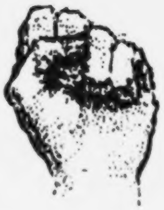
This game may be used to decide who will take the first turn in a game or activity. It can also be played in groups or teams and the one with the most points wins.

Each player faces his partner or members of the group and to the chant of Jan Ken Po, each player shakes his fist up and down (only one hand is used) taking one of three positions as his/her hand comes down the third time (on the syllable Po). The hand positions are:

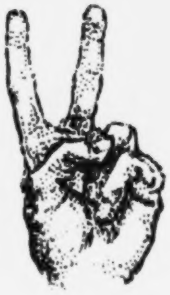
Stone dulls scissors so it beats scissors. Scissors beats paper because it can cut it. Paper beats stone because it can wrap it. If there is a tie try again until there is a winner.



PAPER



ROCK



SCISSORS

Ookii Chochin, Chiisai Chochin

This is another "do as I say, not as I do" game. "Ookii chochin" is a large lantern and "chiisai chochin" is a small lantern. Players sit in a circle with one player as leader. The leader uses his hands to show either a small or large lantern. If his hands show a small lantern he says "Ookii chochin" (which means large lantern). The rest of the players must hold their hands to show a small lantern, what the leader is saying and not what his hands are showing. If the leader says "chiisai chochin" (which means small lantern), the leader's hands would show a large lantern. Players who make a mistake are "out". The last player to go out becomes the new leader.

OTEDAMA

THIS GAME IS SIMILAR TO "JACKS". EACH PLAYER NEEDS SOME SMALL OTEDAMA OR BEAN BAGS. LAY THE BEANBAGS ON THE FLOOR. PICK UP ONE BAG AND TOSS IT INTO THE AIR, PICK UP ANOTHER BAG FROM THE FLOOR AND THEN CATCH THE BAG YOU TOSSED UP BEFORE IT HITS THE FLOOR. LAY ONE BAG TO THE SIDE. REPEAT UNTIL ALL THE BAGS HAVE BEEN PICKED UP. VARIATIONS OF THE GAME YOU MIGHT LIKE TO TRY: PICK UP TWO BAGS AT EACH TOSS OR REST ONE BAG ON TOP OF YOUR HAND AND PLAY THE GAME WITHOUT LETTING THE BAG FALL OFF YOUR HAND.

HANA, HANA, HANA, KUCHI

THIS IS A "DO AS I SAY, NOT AS I DO" GAME. SIT EITHER IN TWO LINES FACING EACH OTHER OR IN A CIRCLE. IF YOU HAVE TWO LINES, EACH LINE SHOULD SELECT A LEADER. THE LEADER TRIES TO GET THE OPPOSITE TEAM TO DO WHAT HE DOES AND NOT WHAT HE SAYS. THE LEADER DOES THIS BY TOUCHING A PART OF HIS BODY THREE TIMES WHILE SAYING ITS NAME. THE LEADER THEN SAYS THE NAME OF ANOTHER PART OF HIS BODY BUT DOESN'T POINT TO IT. INSTEAD HE POINTS TO SOMETHING ELSE. HANA, HANA, HANA, KUCHI MEANS NOSE, NOSE, NOSE, MOUTH. EACH TIME THE LEADER SAYS "NOSE" HE TOUCHES HIS NOSE. WHEN THE LEADER SAYS "KUCHI" HE TOUCHES A PART OF HIS BODY OTHER THAN HIS MOUTH. THE PLAYERS WHO TOUCH WHAT THE LEADER TOUCHED AND NOT WHAT HE SAID ARE OUT. JAPANESE WORDS FOR OTHER PARTS OF THE FACE WHICH COULD BE USED IN THE GAME ARE: ME - EYES, MIMI - EARS.

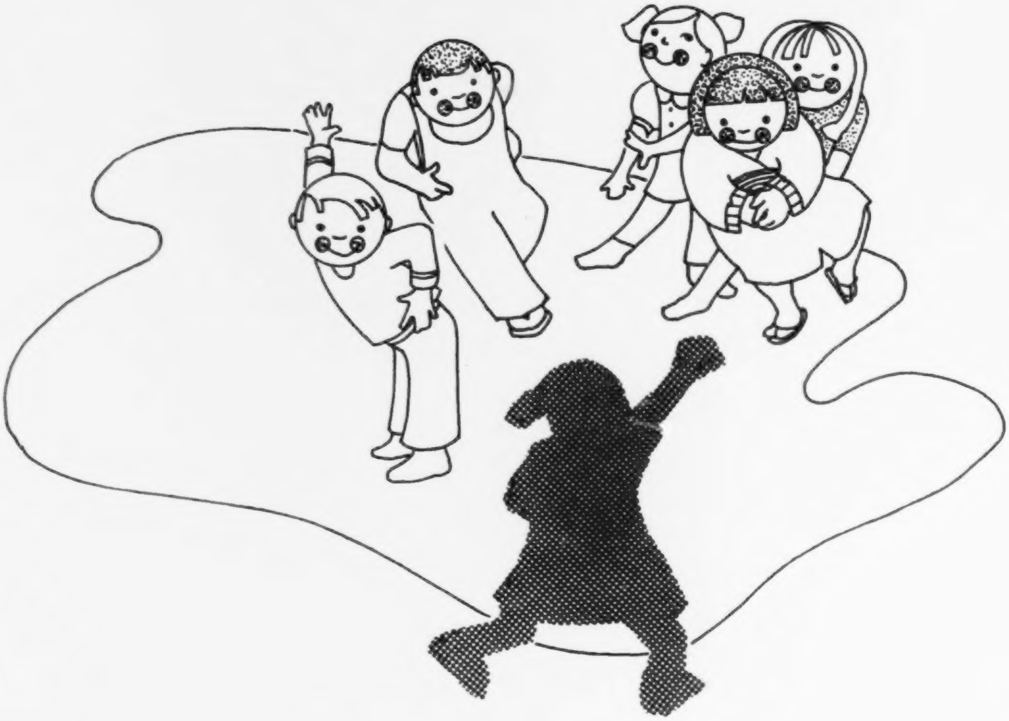
IF YOU PLAY THE GAME IN A CIRCLE, THEN ALL PLAYERS WOULD TRY TO FOLLOW THE LEADER.

ONI TO KAERU

(THE OGRE AND THE FROGS)

THIS GAME CAN BE PLAYED INSIDE OR OUTSIDE. DRAW ON THE GROUND OR FLOOR THE OUTLINE OF A LARGE LAKE WITH A VERY IRREGULAR COAST LINE SO THAT THERE ARE WIDE AND NARROW PLACES, OR PENINSULAS THAT JUT OUT INTO THE LAKE.

ONE PERSON IS CHOSEN TO BE THE OGRE AND HE CANNOT JUMP INTO THE LAKE. ALL THE OTHER CHILDREN BECOME FROGS AND MUST STAY IN THE LAKE. THE FROGS RUN AROUND IN THE LAKE AND THE OGRE TRIES TO TAG THEM BY RUNNING AROUND THE LAKE AND ONTO THE PENINSULAS. WHEN A FROG IS TAGGED HE MUST GET OUT OF THE LAKE AND IS "OUT" OF THE GAME. THE GAME CONTINUES UNTIL ALL OF THE FROGS ARE TAGGED. THE LAST FROG TAGGED THEN BECOMES THE OGRE.



JAPANESE RADIO EXERCISES

WARM-UP

1. PUT YOUR HANDS ON YOUR KNEES, BEND KNEES, SQUAT, AND BEND; 4 TIMES.
2. RAISE AND LOWER SHOULDERS TO THE MUSIC 3 TIMES.
3. BOUNCE UP AND DOWN, KEEPING TOES ON THE FLOOR, TRYING NOT TO TOUCH HEELS.

START

1. STRETCH BODY WHILE RAISING ARMS OVERHEAD; BRING ARMS DOWN TO SIDES AND LOWER BODY (ARMS SHOULD BE EXTENDED AS FAR AS POSSIBLE WHILE BEING BROUGHT DOWN TO SIDES); 2 TIMES OF 3 COUNTS EACH.
2. BEND AT KNEES WHILE CROSSING HANDS IN FRONT IN A BIG SEMI-CIRCLE; 3 TIMES.
3. MAKE BIG CIRCLES WITH ARMS, STANDING ON TOES WHEN ARMS ARE DIRECTLY ABOVE HEAD; REVERSE DIRECTION OF ARMS; 4 TIMES.
4. STEP TO LEFT WITH LEFT FOOT, SIMULTANEOUSLY RAISING ARMS ABOVE HEAD BY FIRST TOUCHING HANDS TO SHOULDERS; REPEAT ON RIGHT SIDE; THE SECOND TIME ON EACH SIDE, STRETCH MORE FULLY, THROWING HEAD BACK; 4 TIMES.
5. BEND TRUNK TO LEFT SIDE AND THEN RIGHT SIDE (3 COUNTS TO A SIDE) THEN BEND BACKWARDS FOR THREE COUNTS; 2 TIMES.
6. LOOSELY SWING ARMS AROUND WAIST IN SMALL MOVEMENTS (4 COUNTS); ON 5TH COUNT, EXTEND BOTH ARMS OVER LEFT SHOULDER; REPEAT FOR RIGHT. RETURN TO STANDING POSITION, FEET TOGETHER.
7. REPEAT EXERCISE #4 (4 TIMES).
8. PLACE FEET IN A STRADDLE POSITION. WHILE BENDING AT TRUNK, TOUCH BOTH HANDS TO LEFT FOOT; STRAIGHTEN TRUNK AND BEND BACKWARDS (2 COUNTS) AND END EXERCISE BY BENDING BACKWARD (2 COUNTS). REPEAT, ONCE TO LEFT, ONCE TO RIGHT.

JAPANESE RADIO EXERCISES (CONT.)

9. TOUCHING ARMS TO FLOOR, MAKE BIG CIRCLES OVER HEAD, FIRST TO LEFT AND THEN TO RIGHT (TOTAL OF 4 TIMES); RETURN TO STANDING POSITION, FEET TOGETHER.
10. JUMP ON TOES (4 COUNTS); FOLLOW WITH 2 TWO-COUNT JUMPING JACKS (4 COUNTS); REPEAT EXERCISE.
11. REPEAT #2 (8 TIMES).
12. REPEAT #1 (8 TIMES).

THANKS TO TEACHING JAPAN IN THE SCHOOLS FOR ALLOWING US TO REPRINT THESE EXERCISES.

ACCOMPANYING TAPE $2.00

ILLUSTRATED MANUAL $.50

FROM:

KAY SANDBERG
TEACHING JAPAN IN THE SCHOOLS
200 LOU HENRY HOOVER BLDG.
STANFORD UNIVERSITY
STANFORD, CA 94305

CLOTHING

JAPANESE KIMONO AND YUKATA

Introduction:

Many people associate certain things with Japan: for example, Geisha girls, Mt. Fuji and chop sticks. In a study of Japan students should learn about many aspects of Japanese culture so that their understanding is expanded beyond a limited concept of Japan. In a discussion of clothing students often tend to think of the Japanese in their kimono but emphasis should be placed upon the growing popularity of western clothes and the limited use of the kimono. Most Japanese men and women wear western clothes for work, shopping, and so forth. Kimono are usually used for special occasions or traditional Japanese activities. Many older Japanese still prefer to wear a kimono or yukata in the home especially after returning home from work.

Some elementary school classes in their study of Japanese clothing have with the assistance of their mothers or other adults made yukata. We have included here the basic proportions for a yukata which would fit the average height of an 8 year old child. Boys and girls yukata are made from the same pattern. If there is a Japanese living in your community you may want to borrow a yukata to look at as you make your own class yukata.

Objectives:

1. To learn about both modern and traditional Japanese clothes.
2. To make a simple yukata similar to what Japanese children wear.
3. To practice using the metric system in laying out a pattern.

Vocabulary:

kimono

yukata

tabi

obi

zoori

geta

Japanese Kimono and Yukata

Although today Japanese people often wear western style clothes for many occasions, you can still see them wearing kimono on such special days as New Years, weddings, funerals, and so forth. For everyday at home, or in offices and shops many prefer to wear western style clothes but for traditional Japanese activities such as flower arrangement or the tea ceremony they often prefer a kimono. Many older Japanese like to change to a kimono for relaxing at home after they return home from work.

The pattern or design of the cloth used in making a kimono depends upon the age of the person as well as upon the season in which it is to be worn. Certain colors and patterns are associated with certain seasons. The cloth for a kimono is usually silk, wool or a synthetic material. Japanese may buy their kimono already made or they may make it themselves. The cloth for a kimono is purchased in a roll which is made in a standard length and width. Young women used to study how to make kimono in school but now they often attend a special school to learn how to make and wear a kimono.

The sash worn around the waist is called an obi and is usually very tight and stiff. There are many ways of tying this sash, from a simple clip-on bow to a beautiful but complicated butterfly tie. Men use a sash that is not as stiff as the women's obi. A soft obi can be worn with a yukata.

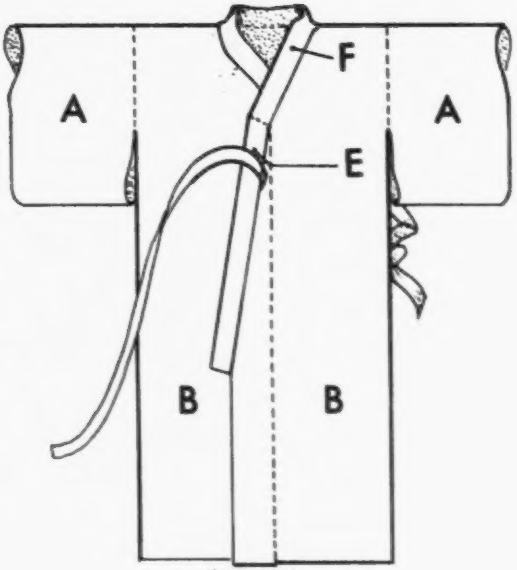
The fitting of the obi and kimono requires many ties to hold the kimono and obi very firmly in place. There is also an undergarment, similar in shape to the kimono, but of a light weight material. Many years ago Japanese ladies wore several of these under-kimono. Men would just wear ordinary underclothing.

When a woman wears a kimono she also wears white stockings called tabi with sandal-like footwear called geta or zoori.

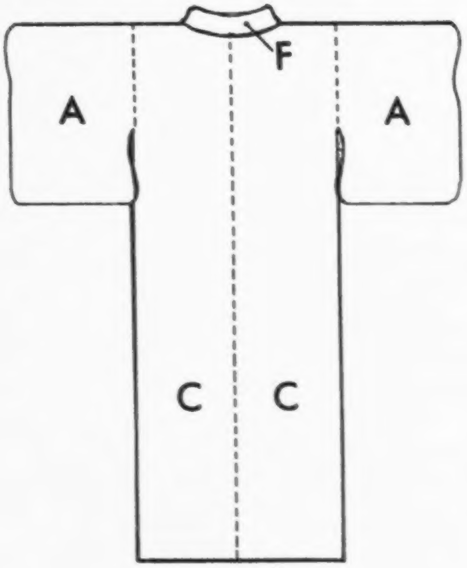
In the summer for everyday wear at home, or in Japanese inns, people often wear a yukata which is made just like a kimono, only usually of lighter weight material such as cotton or synthetic materials.

JAPANESE KIMONO AND YUKATA

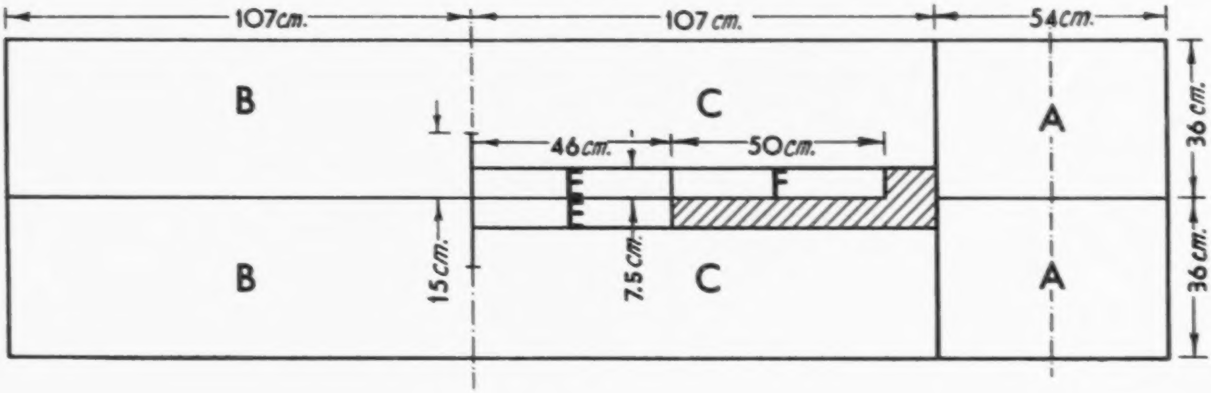
INSTRUCTIONS AND PATTERN FOR A YUKATA

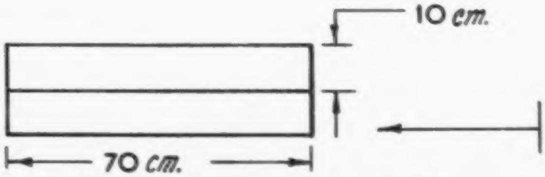


(front)



(back)


107cm.
107 cm.
54cm.
B
C
A
46cm.
50cm.
E
F
15cm.
7.5cm.
36cm.
B
C
A
36cm.

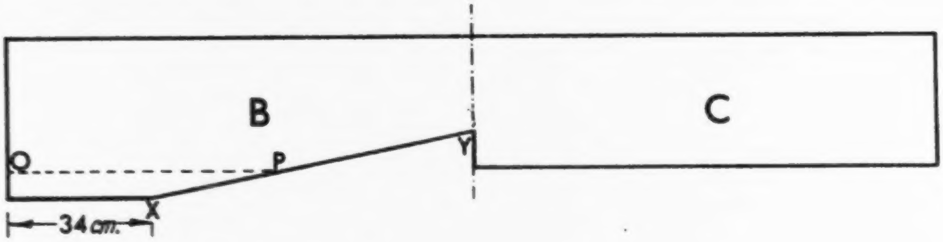


THE TIES MAY BE CUT FROM THE YUKATA MATERIAL
BUT ARE USUALLY CUT FROM WHITE COTTON.

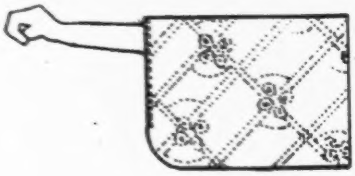
SOLID LINES INDICATE CUTTING LINES AND DOTTED LINES INDICATE FOLDING LINES.

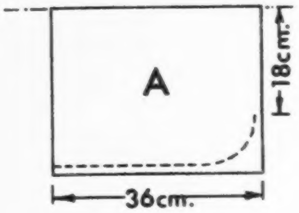
THE PATTERN IS SHOWN FOR SHORT SLEEVES BUT YOU MAY WANT TO MAKE LONG SLEEVES AS SOME YUKATA HAVE. IF SO, INSTEAD OF 54 CM SLEEVES YOU SHOULD ALLOW 114 CM FOR EACH SLEEVE.

1. CUT ALL PIECES AS INDICATED ABOVE.
2. CUT DIAGONALLY FROM POINT X TO POINT Y AS INDICATED ON BOTH PIECES OF B.

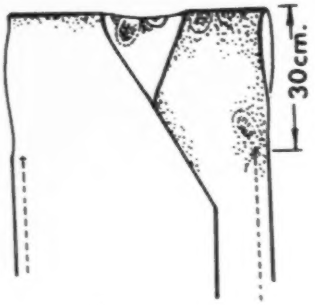


3. SEW A 1 CM FOLD ON LINE O-P.
4. FOLD THE SLEEVES AS INDICATED ON THE DOTTED LINES. STITCH AS SHOWN BELOW TO FORM A CURVE IN ONE LOWER CORNER OF EACH SLEEVE. LEAVE AN 18 CM. OPENING, AS SHOWN.





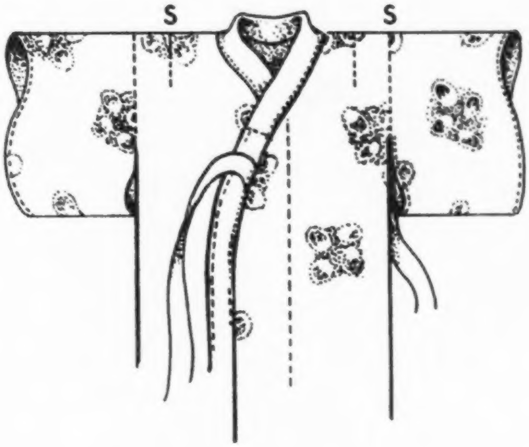
5. HEM OPENING OF SLEEVE WITH 1½ CM HEM.
6. SEW YUKATA CENTER BACK SEAM. ALL SEAMS ARE APPROXIMATELY 1½ CM.
7. SEW SIDE SEAMS FROM LOWER EDGE, LEAVING 30 CM OPENING AT THE TOP.



8. ATTACH SLEEVES WITH THE CURVED SIDE AWAY FROM THE YUKATA. THE OPENING BELOW THE SLEEVE IS WHERE THE TIE WILL PASS THROUGH.

9. ATTACH THE COLLAR AS SHOWN IN ILLUSTRATION, FOLD OVER SO THAT IT IS ½ THE ORIGINAL WIDTH AND STITCH. THE COLLAR MAY BE STITCHED TO THE YUKATA BY MACHINE, AFTER IT IS FOLDED IT SHOULD THEN BE STITCHED BY HAND. TUCK IN THE LOWER EDGES AND TACK.

10. IF THE YUKATA IS LARGE THROUGH THE SHOULDERS MAKE AN OPEN PLEAT AT S RUNNING DOWN BOTH THE FRONT AND BACK FOR A FEW INCHES TO MAKE THE YUKATA NARROWER ACROSS THE SHOULDERS.



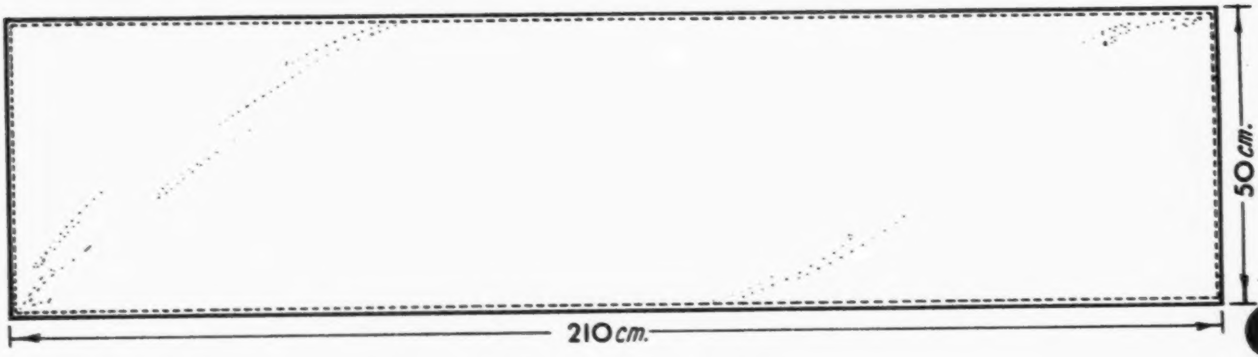
11. TIES MAY BE CUT FROM THE SAME MATERIAL OR WHITE COTTON. EACH SHOULD BE SEWN RIGHT SIDE TO RIGHT SIDE, TURNED INSIDE OUT, HEMMED ACROSS THE ENDS AND THEN ATTACHED TO THE LOWER END OF THE COLLAR, ONE ON EACH END AS SHOWN IN THE ILLUSTRATION.

12. HEM THE LOWER FRONT FROM THE COLLAR TO THE BOTTOM OF THE YUKATA, THEN HEM THE BOTTOM OF THE YUKATA. ANY OTHER UNHEMMED EDGES SHOULD BE HEMMED.

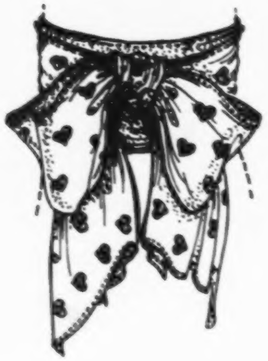
JAPANESE KIMONO AND YUKATA

OBI

THE OBI SHOULD BE MADE OF A VERY THIN, SOFT MATERIAL. IT WILL BE TIED IN A BOW AT THE BACK. THIS IS A CASUAL OBI AND NOT THE STIFF ONE WHICH IS SOMETIMES WORN ON MORE DRESSY OCCASIONS.



YOU WILL NEED TO HEM THE OBI WITH A VERY NARROW HEM, ½ CM OR LESS.



APPENDICES

RECOMMENDED RESOURCES ON JAPAN - ELEMENTARY LEVEL

RESOURCE GUIDES

Teaching About Japan - A Resource Guide

Available from: David H. Stark, Project on Asian Studies in Education
108 Lane Hall
University of Michigan
Ann Arbor, Michigan 48109

Bay Area Resources on Japan: A Guide to Teachers

Available from: Kay Sandberg, Coordinator, Teaching Japan in the Schools
Room 200
Lou Henry Hoover Bldg.
Stanford University, Stanford, California 94305

Missouri Guide to Resources on Asia

Available from: Katherine Pierson, Coordinator
Asia Resource Center
University of Missouri - St. Louis
SSBE Tower, 8001 Natural Bridge Road
St. Louis, Mo. 63121

Resources on China and Japan: A Guide for Chicago Area Teachers

Available from: CHEAREC
5848 S. University Avenue
Chicago, IL 60637

TEACHING UNITS

The following units are available from Teaching Japan in the Schools (see above address).

Seeing the World in a Grain of Sand: The Haiku Moment (specify elementary level), an introduction to Haiku poetry accompanied by slides with cassette of poems and koto music to evoke the Haiku mood. Slides, tape and teaching unit is $6.00 for the elementary level.

The Rabbit in the Moon: Folktales from China and Japan. $3.00

Slides to accompany The Boy Who Drew Cats, $6.00
Slides to accompany Funny Little Woman, $10.00

Introduction to Written Japanese (specify elementary level), an introduction to a non-alphabetic writing system. The unit teaches the first ten hiragana phonetic symbols through a series of exercises fully explained in the teacher's manual. In addition to the teacher's guide, a sample student workbook and pronunciation tape are included for $2.00/packet. Accompanying cassette, $2.00.

Radio Exercises - Illustrated manual $.50, accompanying tape $2.00.

At the Foot of Mt. Fuji - Film Guide to accompany the film by the same name. Introduction for students and teachers to contemporary Japanese life through the eyes of a child.

Make all checks payable to Stanford University (prepaid orders greatly appreciated).

Japanese American Curriculum Project - provides assistance on Japanese American educational matters, conducts in-service workshops and provides curriculum materials. For further information and their catalogue, write:

Japanese American Curriculum Project
P.O. Box 367
San Mateo, California 94401

Service Center for Teachers of Asian Studies - publishes a newsletter three times a year, Focus on Asian Studies, which is a valuable and informative resource for teachers, yearly subscription is $2.00. Write also for a complete list of papers on Asian subjects suitable for pre-collegiate students:

Service Center for Teachers of Asian Studies
Ohio State University
29 W. Woodruff Avenue
Columbus, Ohio 43210

Japanese Housing and Family Life by Jody Hymes, PASE, University of Michigan and Katherine Pierson, Asian Resource Center, University of Missouri-St. Louis. Although this unit is written for the secondary level, the slides and many of the excellent ideas could be adapted for the elementary level.

An Introduction to the Japanese Language Susumu Nagara, also available from PASE.

# 7 Takashima Street This unit is designed for sixth graders around the theme of a Japanese American family tracing back their roots to Suwa, Japan. The children pretend that they are members of the Tanaka family preparing for their first trip to Japan. The unit includes many artifacts, a slide show, numerous classroom activities and a study of the Bon Festival.

Available from:
Katherine Pierson, Asia Resource Center
University of Missouri-St. Louis
SSBE Tower, 8001 Natural Bridge Road
St. Louis, MO 63121

MATCH Kit Japanese Family This kit uses the family as the entry point into the study of Japan. Each child in the class becomes a member of one of five different Japanese families, with each family focussing on different aspects of family life. Through role-play and materials oriented activities, the children develop the concept of the Japanese family structure and the basic possessions, manners and changing history of the people.

Cost: $495.00

Available from:
American Science and Engineering, Inc.
20 Overland Street
Boston, MA 02215

BIBLIOGRAPHIES

Japan Through Children's Literature an annotated bibliography by Yasuko Makino. Available from: Asia Society, Educational Resource Program, 133 East 58th Street, N.Y., N.Y 10022

Asia in American Textbooks a critical review of the treatment of Asia in American textbooks. Available from: Asia Society (see above)

Bibliography of Recommended Elementary Textbooks on Japan
Available from: Teaching Japan in the Schools, Rogers House, 549 Salvatierra Street, Stanford University, Stanford, California 94305

What Should I Read on Japan? by Hyman Kublin
Available from: Japan Society, Inc., 333 East 47th Street, N.Y., N.Y. 10017

Linda Cheever at the East Asia Resource Center, University of Washington, 308 Thomson Hall, publishes many bibliographies on various topics - literature, education, sports, etc.

FILMS

Film Resources on Japan - a 60-page, fully annotated directory, includes references to 355 films and 204 filmstrips. Each entry includes title, running time, appropriate grade level, content description, producer, distributor, and year of production. Price is $1.20. Available from: The Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. 20402

Japan Trade Center Films - Free films on Japan for loan to schools. For an annotated film list, write: The Japan Trade Center, 1737 Post Street, San Francisco, California 94115

Japan Broadcasting Corporation (NHK) The NHK catalogue lists and describes 167 productions, many of which are available on free loan basis from the Japan Society of New York. Write: Mr. Toshio Nakano, Assistant Executive Director, 333 East 47th Street, N.Y., N.Y. 10017

Japan National Tourist Organization - a collection of 16mm color films depicting the scenic beauty and traditional arts and crafts of Japan available for free loan. Write for their list of free films and other materials: Japan National Tourist Organization, 333 N. Michigan Avenue, Chicago IL 60601

Consulate General of Japan - offers information packets, posters and booklets on Japan as well as films for free loan. Write: Consulate General of Japan 625 North Michigan Avenue, Chicago, IL 60611 or 280 Park Avenue, N.Y., N.Y. 10017 and at twelve other locations throughout the U.S.

Information for this resource list was taken from resource guides published by Teaching Japan in the Schools, Stanford University, Project on Asian Studies, University of Michigan, and the Asia Resource Center, University of Missouri - St. Louis.

WORKSHEETS TO ACCOMPANY MAP TRANSPARENCIES

PUT MAP 1 ON THE PROJECTOR. JAPAN IS AN ISLAND COUNTRY.

1. WHAT IS AN ISLAND? A land mass surrounded by water
2. THERE ARE four MAIN ISLANDS OF JAPAN AND MANY SMALLER ISLANDS.
3. HOW WERE THE JAPANESE ISLANDS FORMED? (CLUE: READ P. 24 IN JAPAN, BY PITTS.) Volcanic action
4. THE LARGEST ISLAND IS Honshu
5. THE SMALLEST ISLAND IS Shikoku
6. THE SOUTHERN MOST ISLAND IS Kyushu
7. THE NORTHERN MOST ISLAND IS Hokkaido
8. MOST OF THE PACIFIC OCEAN LIES TO THE north AND east OF JAPAN. (GIVE DIRECTIONS)
9. THE LARGE BODY OF WATER WHICH LIES WEST OF JAPAN IS THE Sea of Japan
10. KOREA IS west OF JAPAN.
11. China AND U.S.S.R. ARE ALSO NEIGHBORS OF JAPAN.

REMOVE MAP 1 FROM THE PROJECTOR AND PUT ON MAP 2.

12. JAPAN HAS MANY mountains AND rivers
13. GIVE TWO REASONS WHY THE RIVERS ARE IMPORTANT. (CLUES: PUT MAP 4 ON TOP OF MAP 2; READ P. 134 IN JAPAN BY PITTS.) hydroelectric power and water for agriculture
14. WHAT PROBLEMS DO JAPAN'S PHYSICAL FEATURES CAUSE FARMERS? very little flat land to farm
15. HOW ARE FARMERS ABLE TO USE THE SIDES OF SOME MOUNTAINS? (CLUE: READ P. 127 IN JAPAN BY PITTS.) Farmers terrace the hill sides
16. CONSIDERING JAPAN'S PHYSICAL FEATURES, WHAT SPORTS DO YOU THINK THAT THE JAPANESE ENJOY? Skiing, swimming, fishing, mountain climbing

REMOVE MAP 2 FROM THE PROJECTOR AND PUT ON MAP 3.

17. THE east COAST OF HONSHU AND SHIKOKU GET HEAVY SUMMER RAIN.
18. WHICH ISLANDS GET HEAVY WINTER RAINS? Honshu AND Hokkaido

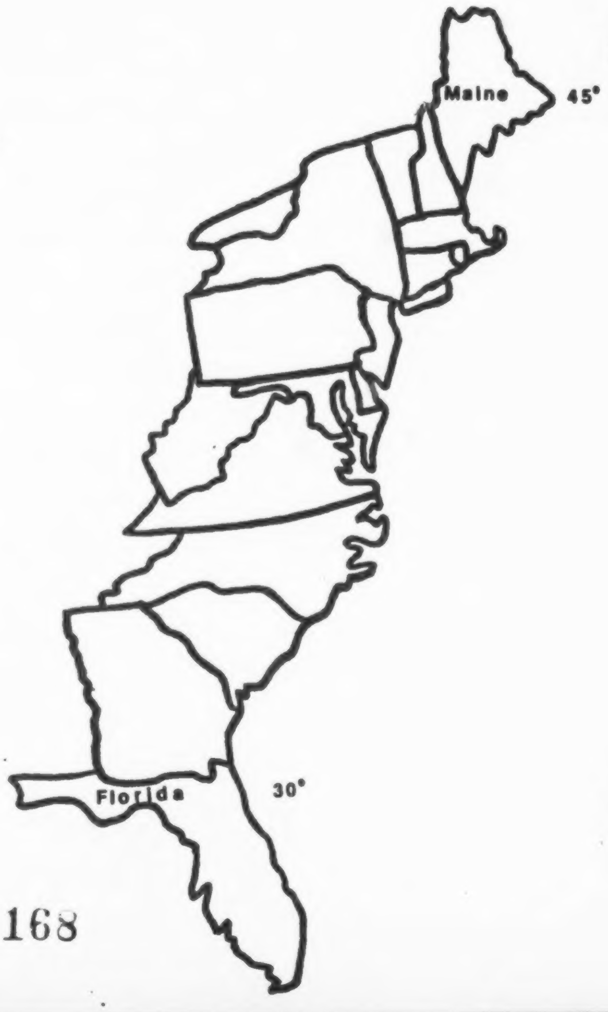
19. WHICH COAST OF THESE ISLANDS GET THE HEAVY WINTER RAINS? west
20. WHICH CURRENTS COME FROM THE SOUTH? Kuroshio AND Tsushima
21. WHAT TEMPERATURE WATER (WARM OR COLD) DO YOU THINK THESE CURRENTS BRING WITH THEM? warm
22. THE OYASHIO CURRENT COMES FROM WHICH DIRECTION? north
23. WHAT KIND OF WATER DO YOU THINK THAT IT WOULD BRING? cold

MONSOONS ARE WINDS THAT REVERSE THEIR DIRECTION FROM SEASON TO SEASON. AS THESE WINDS CROSS THE LARGE BODIES OF WATER SURROUNDING JAPAN, THEY PICK UP MOISTURE WHICH FALLS ON JAPAN AS RAIN OR SNOW. HEAVIEST PRECIPITATION OCCURS ON THE LAND FIRST TOUCHED BY THE WIND AFTER CROSSING THE WATER.

24. FROM WHAT DIRECTION DOES THE MONSOON BLOW DURING THE SUMMER? Southeast
25. FROM WHAT DIRECTION DOES THE MONSOON BLOW DURING THE WINTER? north west

PUT MAP 2 UNDER MAP 8 ON THE PROJECTOR AND LOOK AT HONSHU.

26. WHAT EFFECT DO THE MOUNTAINS HAVE ON RAINFALL? they are barriers.
27. THE LATITUDE OF FLORIDA IS ABOUT THE SAME AS THE LATITUDE OF WHICH JAPANESE ISLAND? Kyushu
28. WHAT KIND OF WEATHER DOES FLORIDA HAVE DURING THE YEAR? warm
29. THE LATITUDE OF MAINE IS ABOUT THE SAME AS WHICH JAPANESE ISLAND? Hokkaido
30. WHICH JAPANESE ISLAND DO YOU THINK WOULD BE WARMEST? Kyushu
31. GIVE TWO REASONS TO SUPPORT YOUR ANSWER. the latitude and the warm currents
32. WHICH JAPANESE ISLAND DO YOU THINK WOULD BE COLDEST? Hokkaido



33. GIVE TWO REASONS TO SUPPORT YOUR ANSWER. the latitude and the cold current

34. DO OUR EASTERN SEABOARD STATES HAVE FOUR SEASONS? yes

35. DO YOU THINK THAT THE ISLANDS OF JAPAN WOULD HAVE FOUR SEASONS? yes

REMOVE MAPS 2 AND 8 FROM THE PROJECTOR AND PUT ON MAP 3.

36. NAME FIVE CROPS GROWN IN JAPAN: 1. oranges 2. apples 3. pears 4. tea 5. cattle

37. WHAT CROPS ARE GROWN IN SOUTHERN HONSHU? 1. oranges 2. pears 3. cattle 4. tea

38. WHAT FRUITS ARE GROWN IN NORTHERN HONSHU? apples AND pears

39. WHAT IS RAISED ON HOKKAIDO? apples AND cattle

40. WHAT IS THE MAJOR SOURCE OF PROTEIN IN THE JAPANESE DIET? (MEAT, EGGS, FISH AND DAIRY PRODUCTS ARE SOURCES) fish

41. WHY? they are plentiful in the water surrounding Japan.

42. WHERE DO YOU THINK MOST CROPS WOULD BE RAISED (NEAR MOUNTAINS OR NEAR RIVERS)? near rivers

43. CHECK YOUR ANSWER BY PUTTING MAP 2 ON TOP OF MAP 3 ON THE PROJECTOR. WERE YOU RIGHT? yes

REMOVE MAP 3 AND PUT MAP 4 ON TOP OF MAP 2.

44. WHAT CROPS GROW ALONG THE RIVERS? rice AND mulberry

45. LOOK ONLY AT MAP 4. WHAT DO THE JAPANESE FARM FROM THE SEA? 1. seaweed 2. oysters 3. pearls

46. WHY DO YOU THINK THAT THE SEA IS IMPORTANT TO THE JAPANESE PEOPLE? Much of their food comes from the sea.

47. WHAT ARE MULBERRY LEAVES USED FOR: (CLUE: READ P. 132 IN JAPAN BY PITTS.) To feed silk worms.

REMOVE MAP 4 FROM THE PROJECTOR AND PUT ON MAP 5.

48. HOW MANY DIFFERENT KINDS OF MINERALS ARE SHOWN ON JAPAN'S ISLANDS? three

49. WHAT ARE COAL AND OIL USED FOR? as fuel

REMOVE MAP 5 FROM THE PROJECTOR AND PUT ON MAP 6.

50. DOES JAPAN HAVE MANY INDUSTRIES? (CLUE: READ P. 18 IN JAPAN BY PITTS.) yes

- S

51. SHIPS ARE MADE ON WHICH ISLANDS? Kyushu AND Honshu
52. A TREE IS A SYMBOL FOR wood and paper products
53. TEXTILES ARE MADE ON WHICH ISLANDS? Kyushu, Shikoku, Honshu, Hokkaido
54. DO YOU THINK THAT JAPAN HAS ENOUGH RAW MATERIALS AND FUEL FOR ITS INDUSTRIES? No WHY OR WHY NOT? Map 5 shows few minerals map 6 shows many industries.

55. WHERE CAN JAPAN GET THE RAW MATERIALS AND FUEL IT NEEDS? from other countries
56. WHERE DO JAPAN'S INDUSTRIES SELL THEIR PRODUCTS? to other countries
57. WHAT ADVANTAGES AND DISADVANTAGES DO YOU THINK JAPAN HAS BEING AN ISLAND NATION? Good for trade (use the seas for transportation). It can be isolated from other countries.

58. WHERE DO YOU THINK MOST INDUSTRIES WOULD BE LOCATED (IN THE MOUNTAINS OR ON THE PLAINS)? plains
59. CHECK YOUR ANSWER BY PUTTING MAP 2 ON TOP OF MAP 6. WERE YOU RIGHT? Yes
60. THINK ABOUT WHERE MOST CROPS ARE GROWN AND WHERE MOST INDUSTRIES ARE. WHICH PLACES DO YOU THINK WOULD HAVE THE MOST POPULATION? plains
61. CHECK YOUR ANSWER BY PUTTING MAP 7 ON TOP OF MAP 2. WERE YOU RIGHT? yes
62. WHICH ISLAND IS LEAST POPULATED? Hokraido
63. WHY DO YOU THINK THAT IS TRUE? northern most island, Coldest
64. WHICH ISLAND IS MOST POPULATED? Honshu

S

SEEK 'N FIND JAPANESE WORDS

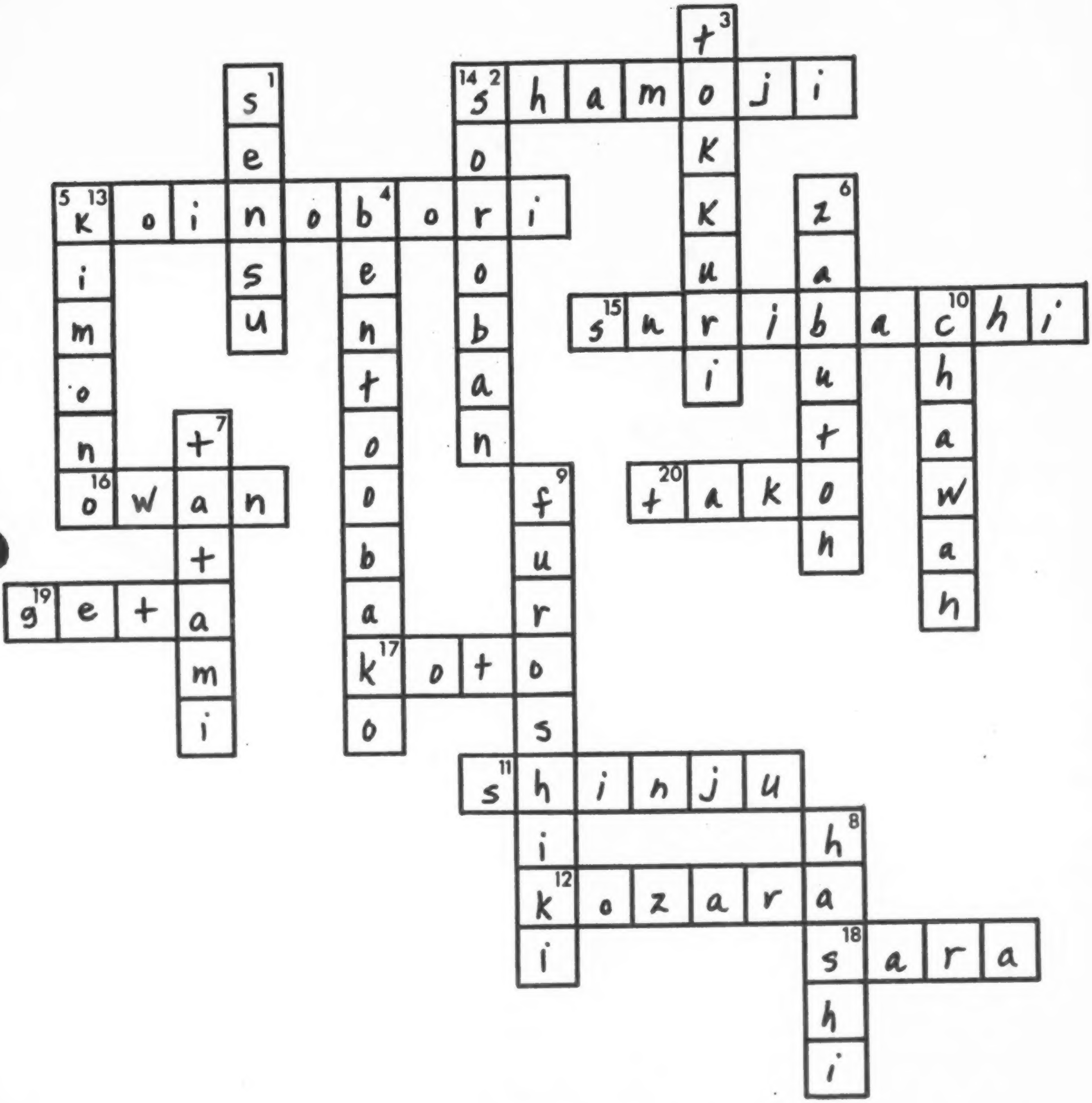
TO ACCOMPANY JAPANESE ARTIFACTS BOX.

A D C H A W A N O P E X D R E G H I
P F L X M N K T H O W A N J L E O S
F S Z K O I T P A F K G M X H T I E
L P Q U S R F L S S T W B T D A G N
O T S T A K O R H F N D X Z Y E J S
H V C P R U Q T I Z K I M O N O L U
K Y F T A B D G I J N S T F Q R F Y
O T O K K U R I M F G H A Q K R U L
T P F Z A B U T O N S I T M O V R X
O Y L Z M F R S L B A N A S Z T O Y
S H A M O J I F B C D J M X A L S M
B E N T O B A K O S F U I U R Q H P
T F L B A C S O R O B A N F A L I T
Y S U R I B A C H I Z M X L F G K I
T U S B V X Y Z W R E H J R P O I B
L Q R K O I N O B O R I V T S W D U
R M I B E N T O O B A K O L R Q G P

WORDS TO FIND

FUROSHIKI - A CLOTH TO WRAP THINGS IN
TATAMI - STRAW MAT USED AS FLOORING IN A JAPANESE-STYLE ROOM
ZABUTON - A CUSHION
SHINJU - PEARLS
SHAMOJI - WOODEN SPOON FOR RICE
KOTO - STRINGED INSTRUMENT
KIMONO - TRADITIONAL JAPANESE CLOTHING
TAKO - KITE
SOROBAN - ABACUS
KOINOBORI - CLOTH CARP FLOWN ON CHILDREN'S DAY

SARA - DISH FOR FISH OR VEGETABLES
SENSU - FAN
GETA - SHOES
OWAN - SOUP BOWL
SURIBACHI - BOWL TO GRIND GRAIN OR VEGETABLES IN
BENTOO BAKO - LUNCH BOX
HASHI - CHOPSTICKS
TOKKURI - SAKE PITCHER
KOZARA - SOY SAUCE DISH
CHAWAN - TEA CUP


1 sensu
2 soroban
3 tokkuri
4 bentoobako
5 kimono
6 zabuton
7 tatami
8 hashi
9 furoshiki
10 chawan
11 shinju
12 kozara
13 koinobori
14 shamoji
15 suribachi
16 owan
17 koto
18 sara
19 geta
20 tako

S

ANSWERS TO CHECK UP SHEET

1. TARIFF
2. RAW
3. AGRICULTURAL
4. DEVELOPMENT
5. EXPORTS
6. BALANCE
7. AUTOMATED
8. LIMIT
9. AIRCRAFT
10. NEW
11. CARS
12. EXPENSIVE

TRADE BALANCE

Evaluation

Teacher's Name ______________________________

School ______________________________ Address ______________________________

School setting: _____ rural _____ suburban _____ small town (under 20,000)

_____ small city (20,000-100,000) _____ big city (over 100,000)

Grade Level _____ Number of students in class _____

Classroom Organization: _____ heterogeneous _____ departmentalized

_____ self-contained _____ other, please describe

1. Did you use this unit to theme teach about Japan? (If not, how did you use the materials?) Yes No

2. How much class time did you spend teaching this unit?

3. Did you group your class differently for teaching this unit? (If yes, describe the grouping). Yes No

4. Would you teach this unit again? Please comment. Yes No

5. Did you encounter any problems using these materials? (What were these problems?) Yes No

6. Do you have any suggestions for additions to this unit? (If yes, please list these suggestions.) Yes No

7. Are there revisions that would make these materials more useful to you? (If yes, please describe these revisions.) Yes No

8. Did any spontaneous (unplanned or unexpected) activities develop as a result of using the materials? (If yes, please describe.) Yes No

9. Did you use any evaluation techniques not included in the book? (If yes, please describe these techniques and comment on their effectiveness.) Yes No

10. How did you get a copy of Tanoshii Gakushū?

Yes or Almost Always	Usually	Sometimes	Seldom	No or Almost Never
1	2	3	4	5

1. Were the descriptions of the activities clear and easy to understand? (If you answered other than #1 or #2 cite specific descriptions that were unclear.) 1 2 3 4 5

2. Did you find it possible to obtain the needed materials? (List those materials hardest to find.) 1 2 3 4 5

3. Were the author's goals clear? (If not, specify sections where goals were unclear.) 1 2 3 4 5

4. Did most of your students learn from the activities in which they participated? (Specify those activities where learning was least evident.) 1 2 3 4 5

5. Did your students display interest in the various activities? (List those activities of least interest.) 1 2 3 4 5

6. Were the illustrations helpful and easy to understand? (Indicate those that were not.) 1 2 3 4 5

7. Were the directions for the construction activities clear? (Note the sections where the children had difficulty following the directions.) 1 2 3 4 5

8. Did you find the references provided useful? 1 2 3 4 5

9. Did the "S" pages help to foster self-direction in your students? (If not, how could the "S" pages be improved?) 1 2 3 4 5

10. Was there enough background given on the "T" pages? (If not, which areas need more teacher background?) 1 2 3 4 5

11. Additional comments:

Thank you!

Please return to:

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Urbana, IL 61801